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SETTING THE SCENE
The genius of Michael Pickwoad

ARACHNOPHOBIA!
Inside the next four episodes

How to cosplay the Thirteenth Doctor

RACK IT UP WITH BRADDERS!

Exclusive interview with
BRADLEY WALSH

ISSUE 531
December 2018
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panini magazines

PLUS
- The Time Team
- Jacqueline Pearce
- Meet the Script Department
- Our verdict on the first episodes

Pull to Open

Polydor recording artist Roberta Tovey, whose record "Who's Who" was released on August 13, made a personal appearance in Lewis's department store on August 5. Roberta plays the part of Susan in the hit film Dr. Who And The Daleks and visited the store's Dalek City and the record department where the above picture was taken.

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My cameo as the words 'Fast Return Switch' on the TARDIS console in episode two was cut! Bah.

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Welcome

First impressions count for a lot. A long time ago, when I was attending my first *Doctor Who* convention, I was thrilled to spot Nicholas Courtney across a crowded hall. Brigadier Lethbridge-Stewart, in the flesh! He seemed to be at a loose end, so I decided to go over and talk to him. I was a shy teenager so this required considerable courage.

To my dismay, it turned out Nick had only paused momentarily between interview panels or whatever else he was doing. He pointed a finger at someone else and politely said, "Why don't you talk to him? He's famous!" A few moments later I was face to face with John Levene, aka Sergeant Benton. Any disappointment at being shuffled down the ranks of UNIT officers immediately evaporated as John not only spent time talking to me but signed my book with a large, ornate dedication. John was lovely to me that day, and our feature on page 42 shows that he's still a wonderful human being. (I see from Paul Kirkley's interview that John now signs autographs with a special biro. Back in the day it was a blue felt-tip.)

My first impressions of Jacqueline Pearce, to whom we pay tribute on page 56, were similarly memorable. I'd arranged to meet her after the performance of a play called *Fuchsia*, which was staged at the White Bear Theatre in Kennington, London. It's a small pub venue, but it was testament to Jacqueline's enduring reputation that the place was absolutely packed. Every seat was taken, with some people even sitting on the floor, just to get the chance to see her. When we subsequently worked on a documentary, Jacqueline confided in me that she'd found the play challenging. I'd certainly found it rather difficult to follow, but I feel privileged to have witnessed what must have been her final stage performance.

The last time we met she casually announced that her cancer had returned. I looked horrified, but she immediately moved to reassure me. "Oh, don't worry," she said, smiling broadly and waving her hand. "It'll be *fine*." And suddenly it was impossible to feel sad.

I didn't get to meet production designer Michael Pickwoad (the old shyness lingers into adulthood), so I was especially interested to learn about his fascinating career on page 28. I'll never forget the first time I saw his stunning TARDIS control room in the 2012 Christmas Special *The Snowmen* – surely one of the most beautiful sets ever to have appeared in *Doctor Who*.

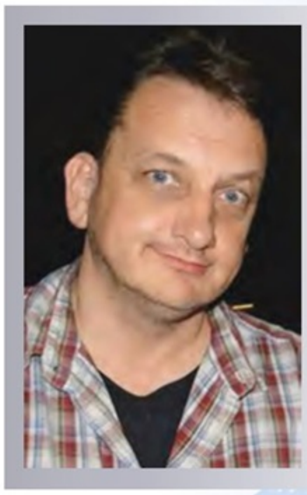
Since our last issue, millions of viewers have formed first impressions of our incredible new Doctor. Our letters page has seen an overwhelmingly positive response. For a whole new generation of fans I reckon those first impressions will stay with them forever.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Paul Kirkley
Paul makes his living interviewing famous people with much more glamorous and interesting lives than his own. He is also, to the best of his knowledge, the only paid TV critic for a national supermarket chain. For this issue he spent a day in Nottingham with John Levene and a day in Sheffield with Doctor Who.

Susan Hewitt
Lifelong fan Susan is the owner and editor of the popular website *Blogtor Who*. Her father will tell you that she's been watching *Doctor Who* since William Hartnell was the star, but she has no recollection before one or two Troughton episodes. On page 73 Susan writes about the new book *The Women Who Lived*.



Robert Fairclough
Rob has written various books about TV and film, and is a regular contributor to *The Essential Doctor Who* series of bookazines. On page 34 he investigates the origins of UNIT, while on page 28 he pays tribute to the late production designer Michael Pickwoad, having been lucky enough to interview him earlier this year.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

BBC
DOCTOR WHO

Doctor Barbie

BBC Studios and Mattel have partnered to release the first ever *Doctor Who* Limited Edition Barbie doll. BBC Studios' Creative Director David Wilson-Nunn says, "Given Barbie's celebration of women who have made history, as well as iconic characters from some of the best-loved movies and shows, we felt it was a great opportunity to work with Mattel to create a doll based on the Thirteenth Doctor." *Doctor Who* Barbie is available to pre-order now for £54.99 at *forbiddenplanet.com*

Warrior Archive

The Third Doctor story *The Time Warrior* (1973-74) features in issue 24 of Obverse Books' *Black Archive* series of unofficial essays exploring *Doctor Who*. The book is written by Matthew Kilburn and is available now, RRP £6.99 from *obversebooks.co.uk*.

Short Story Competition

LETHBRIDGE-STEWART
LOOSE ENDS

Candy Jar Books is running a second *Lethbridge-Stewart* Short Story Competition, open to previously unpublished writers in and outside the UK. The winner will receive a Kindle Fire and *Lethbridge-Stewart* or *The Lucy Wilson Mysteries* publishing deal. All shortlisted entries will be published in *The Lethbridge-Stewart Short Story Collection: Vol 2*. The competition closes at the end of November. For more information on how to enter visit *tinyurl.com/LScompetition*

It's a Hit!

D*octor Who* made a triumphant return to television on Sunday 7 October to a massive audience and widespread media acclaim.

The Woman Who Fell to Earth, Chris Chibnall's season opener, achieved an overnight viewing figure of 8.2 million. To put that in context, that's the best overnight figure for *Doctor Who* since Matt Smith's final episode, *The Time of the Doctor*, was seen by 8.3 million viewers on Christmas Day 2013.

With time shift (viewers watching a recording after the original broadcast), the final figure for *The Woman Who Fell to Earth* is likely to be significantly higher – possibly in excess of ten million. **Doctor Who Magazine** will carry a full report on the ratings next issue.

Executive producer Matt Strevens, Jodie Whittaker and showrunner Chris Chibnall were at the New York Comic Con for the series' debut.

Waxwork Whittaker

An immersive *Doctor Who* area is to be launched at Madame Tussauds in Blackpool.

At the attraction visitors can journey through four themed zones, venturing into a forest searching for the sonic screwdriver, before coming face to face with the Doctor and the TARDIS.

Clothing for the impressively lifelike figure has been commissioned from *Doctor Who*'s costume designer Ray Holman and the TARDIS is a screen-used original.

Matthew Titherington, the general manager at Madame Tussauds, says, "We are thrilled to announce the addition of a *Doctor Who* area to the attraction and welcome the first female Doctor. The programme is hugely popular, not only in the UK but across the world, and the new area will be a must-visit destination for *Doctor Who* fans, offering the chance to experience all things Whovian."

The attraction will be open to the public from Friday 19 October. The *Doctor Who* area is part of the main Madame Tussauds Blackpool attraction and is included in the ticket price, which starts from £13.50 for children and £18.00 for adults (with an additional 20 per cent discount available when tickets are booked online). Visit *madametussauds.com/blackpool* for details.

Madame Tussauds
BLACKPOOL
Who do you want to Meet?

Galactic Jewellery

BBC Studios has launched *Doctor Who* apparel and jewellery collections with British designers Fyodor Golan and Alex Monroe.

A five-piece streetwear collection, exclusive to Selfridges in London, was revealed on Tuesday 16 October. The clothing collection is inspired by retro *Doctor Who* artwork, with one piece including a Dalek in holographic, hand-laid vinyl. Prices range from £110 to £195.

Meanwhile, the ear cuff the Doctor wears – created by renowned jewellery designer Alex Monroe – has inspired a 'capsule collection'. The Galaxy Single Ear Cuff, a replica of the costume piece (£135), is now available alongside the Companion Single Stud Earring (£75) and the Galaxy In-Line Necklace (£150) via Monroe's online site. Visit *alexmonroe.com* and *fyodorgolan.co.uk*

Noble Reunion

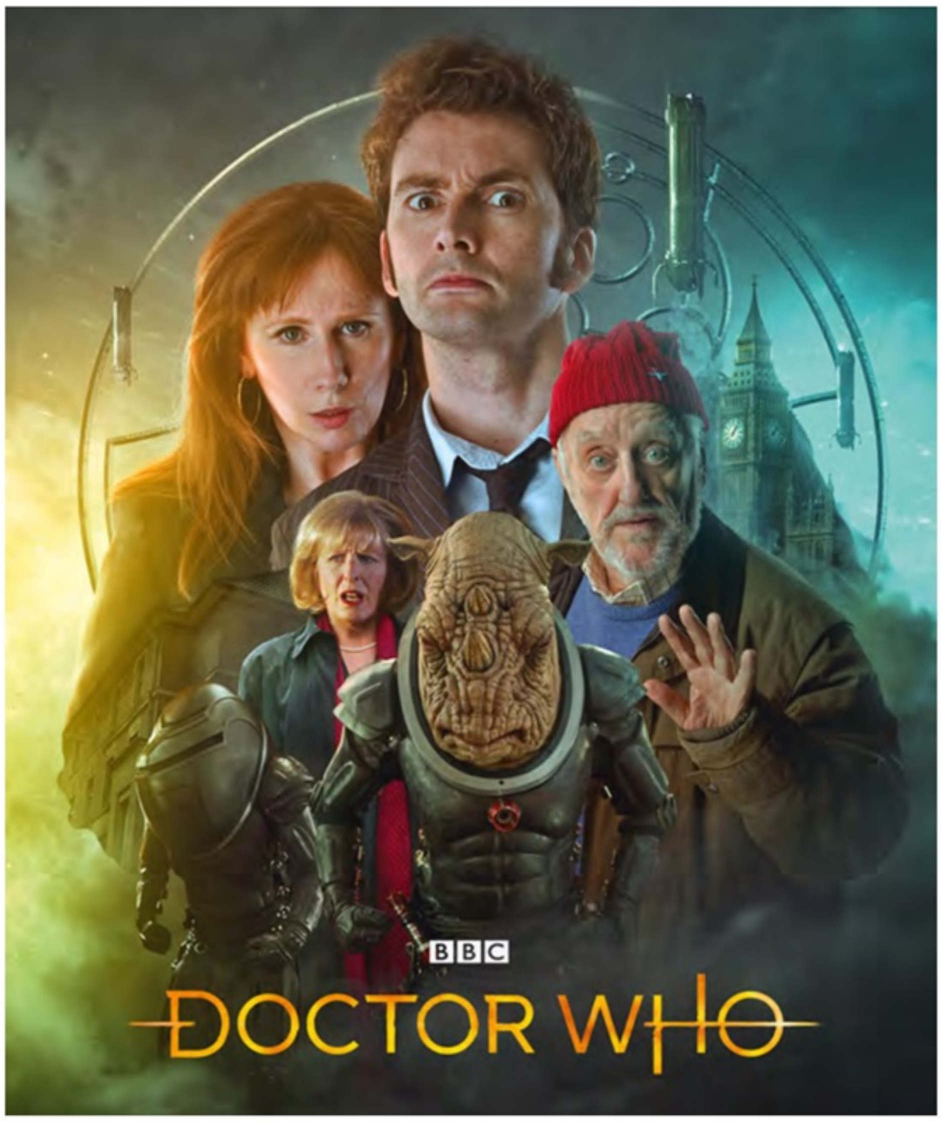
David Tennant and Catherine Tate reprise their roles as the Doctor and Donna in the third volume of Big Finish's *Tenth Doctor Adventures*... and this time it's a family affair.

The three audio adventures are *No Place* by James Goss, *One Mile Down by* Jenny T Colgan and *The Creeping Death* by Roy Gill. *No Place* will see Bernard Cribbins reprise his role as Wilf Mott, Donna's grandfather, and Jacqueline King will return as Sylvia Noble, Donna's mother.

Jacqueline says, "*Doctor Who* has been the gift that keeps on giving. I started, believing I was to appear in one Christmas episode, then was thrilled to appear in more. I recently returned to the role with Big Finish and it was like putting a cherished old sweater back on. That old sweater will have to be washed and conditioned ready for this episode, with the A team back in full. Can't believe my luck. I'm guessing it might actually feel a bit emotional."

"When we first started thinking about this new set of stories," says producer David Richardson, "I emailed Russell T Davies to ask about including Sylvia. He suggested we should try for Wilf too. It had never occurred to me that we might be able to get Bernard Cribbins involved. But a call to Bernard's agent revealed how delighted he was by the prospect, and there we had it – the Noble family together again, nine years after they last appeared on TV."

The Tenth Doctor Adventures: Volume Three is available now for pre-order from *bigfinish.com* with a pre-release price of £35 as a CD set or £25 to download. The three episodes, *No Place*, *One Mile Down* and *The Creeping Death* can also be bought individually (£10.99 on CD, £8.99 to download) or as a bundle (£25 on CD, £22 to download). **DWM**



David Tennant, Catherine Tate, Jacqueline King and Bernard Cribbins are reunited for the third volume of Big Finish's *Tenth Doctor Adventures*.

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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Jodie's Secret

Jodie Whittaker's initial new series promotions included *The Graham Norton Show*, CBBC's *Saturday Mash-Up!*, BBC *Breakfast* and ITV's *This Morning*, radio spots with Radio 6 Music's Shaun Keaveney, Radio 2's Dermot O'Leary and Radio 1's Greg James, and print interviews including *The Times Magazine* and *The Guardian* (*tinyurl.com/JodieQ-A*) – the last revealing that her latest best-kept secret is knowing what happens at the end of this season.

Jodie with Radio 6 Music's Shaun Keaveney.

Breaking Brad

Bradley Walsh undertakes daredevil challenges with his son Barney in ITV's upcoming *Breaking Dad*, which finds them travelling across the US in an RV. Auditions for Bradley's ITV daytime quiz *Cash Trapped* conclude in November, with UK-only applications accepted until 21 October via *tinyurl.com/BradCash*. Bradley, who contributed to ITV's *This Morning: 30 Unforgettable Years* on 2 October, substituted for Simon Cowell as emergency best man at the wedding of television executive Nigel Hall on 22 September.

Tosin Goes to Court

Tosin Cole joins the cast of *ear for eye* at London's Royal Court Theatre from 25 October to 24 November (tickets via *tinyurl.com/TosinEar*). **Sharon D Clarke** plays General Cartwright in three *Guys and Dolls* concerts at the Royal Albert Hall on 19 and 20 October (book at *tinyurl.com/GeneralSharon*). Contrary to our announcement in issue 530, StageCon, which Sharon would have attended in November, has been postponed until 2019.

Far Far Vinay

Vinay Patel is writing a play about George Lucas and the making of *Star Wars*, according to an interview in *The Stage*. The fifth novel in **Malorie Blackman**'s *Noughts & Crosses* series will be *Crossfire*, published by Random House next summer. **Toby Whithouse** is lead writer on a BBC One adaptation of the first book, while a stage adaptation tours from February (tickets via *tinyurl.com/MalorieNoughts*). **Sallie Aprahamian** will direct the opening and closing episodes of the fifth and final season of BBC One's *Poldark*; also attached to the series is Sallie's fellow director **Justin Molotnikov**.

John Barrowman takes a selfie with Matt Smith in September. Photo © John Barowman.

Matt Venice Vamping

Matt Smith launched *Charlie Says*, in which he plays Charles Manson, at the Venice Film Festival on 2 September (clip at *tinyurl.com/SaysMatt*). At the Emmy Awards on the 17th, Matt presented Outstanding Supporting Actor in a Comedy Series with *The Crown* co-star Claire Foy, who dedicated her own win to Matt. Karen Gillan's *The Party's Just Beginning* has received a British Academy Scotland Awards: Feature Film nomination, with the ceremony scheduled for 4 November.

Tennant Celebrates

David Tennant will take part in the Oxford Playhouse's 80th anniversary celebrations on 21 October. Sky Atlantic will air David's HBO comedy series *Camping* (latest trailer at *tinyurl.com/CampingDT*), while BBC Four has *There She Goes*, in which he plays Simon, father of a child with severe learning disabilities.

Eccleston Memoir

Simon & Schuster UK will publish **Christopher Eccleston**'s memoir *I Love the Bones of You* in September 2019. Christopher narrated BBC Two's *The Flu That Killed 50 Million* on 25 September and was a presenter on BBC One's *National Lottery Awards* the following night. He also voiced J Woolington Sham in CBBC's *Danger Mouse* episode *No More Mr Ice Guy* on 1 October. He opens the Norwich Film Festival on 6 November with a screening of *Shallow Grave* and a Q&A (tickets via *tinyurl.com/EccNFF*). On 16 November the festival includes the ten-minute short *In Wonderland*, with **Arthur Darvill** as Michael (tickets at *tinyurl.com/ArtNFF*).

Jenna Coleman as Joanna in *The Cry*.

David Tennant (as Simon), Edan Hayhurst (Ben), Miley Locke (Rosie) and Jessica Hynes (Emily) in *There She Goes*.

Vic at the Vic

Jenna Coleman was a guest on *The One Show* on 24 September, promoting BBC One's *The Cry*, which continues until 4 November. She will play Ann Deever in Arthur Miller's *All My Sons* at London's Old Vic from 15 April to 8 June 2019 (tickets via *tinyurl.com/AllMyJenna*).

Martha and Rose

In September, **Freema Agyeman** was in New York for the launch of NBC's *New Amsterdam* medical drama, in which she plays Dr Hana Sharpe. Meanwhile, **Billie Piper**, who is expecting her third child, began directing *Rare Beasts* in London, in which she also appears as a single mother called Mandy. *Two for Joy*, featuring Billie as Lillah, was released on 28 September (trailer at *tinyurl.com/BillieJoy*).

Gatiss Hits the Road

Mark Gatiss plays Gideon Cobb in **Toby Hadoke**'s Radio 4 adaptation of Nigel Kneale's lost television play *The Road* on 27 October. Mark is writer-director of the forthcoming 30-minute BBC Four ghost story *The Dead Room*, about a long-running radio series. He stars in *The Madness of George III* at Nottingham Playhouse from 2 to 24 November (trailer at *tinyurl.com/GatissMadness*), with a National Theatre Live performance on 20 November. Audience members for *The League of Gentlemen Live* at the Hammersmith Eventim Apollo on 26 September included **Peter Capaldi**, **David Tennant** and **John Simm**.

Lucas/Moffat Project

On 3 September **Matt Lucas** tweeted, "I'm now busy developing a new TV show with the great **Steven Moffat**" – although at this stage no further details are known. Bookings up to the end of January are being taken for Steven's *The Official Sherlock Live Experience: The Game is Now* (*sherlockgame.com*). Season One of Netflix's *Chilling Adventures of Sabrina*, featuring **Michelle Gomez** as Mary Wardell aka Madame Satan, is available from 26 October.

Quickies

Sylvester McCoy's *Holby City* episode, *All Lies Lead to the Truth*, in which he played Clive Brooker, aired on 11 September. On Radio 4 **Arthur Darvill** played Frederick Maitland in *Billy Ruffian* on 7 September and Ben Prentice in *Hi Spec* on 4 October. **Peter Purves** contributed to CBBC's *Blue Peter's Big Birthday* on 16 October. **Douglas Adams** was the subject of Radio 4's *Great Lives* on 18 September. **Eric Roberts** was among the camp mates of C4's *Celebrity Island with Bear Grylls*.

Obituaries

Space:1999 actor **Zienia Merton**, who was Ping-Cho in 1964's *Marco Polo* and the Registrar in 2009's *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith*, died on 14 September aged 72. **Lovett Bickford** – who was assistant floor manager on 1966's *The War Machines* and 1967's *The Moonbase*, subsequently directing 1980's *The Leisure Hive* – died on 29 July aged 76. **Peter Benson**, who was Bor in 1983's *Terminus*, died on 6 September aged 75. **Johnny Barrs**, who played Fuller in 1971's *The Mind of Evil*, died on 31 August aged 85. **DWM**

Zienia Merton as Ping-Cho in *Marco Polo* (1964).

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Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
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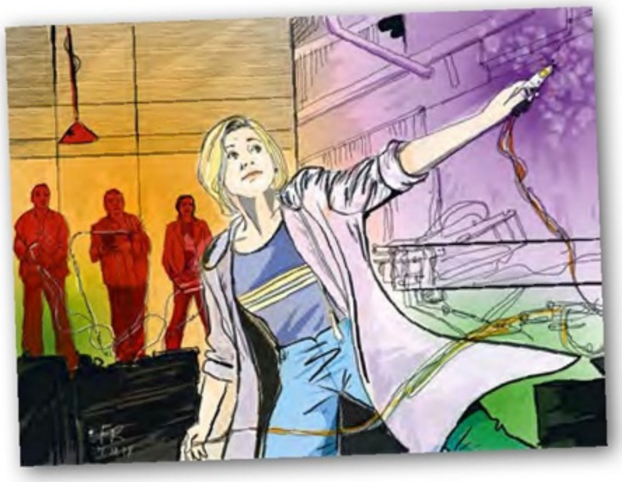
Series 11 by Buster Owen.

The Woman Who Fell to Earth aired on Sunday 7 October and introduced Jodie Whittaker as the Doctor along with her new friends Graham (Bradley Walsh), Ryan (Tosin Cole) and Yaz (Mandip Gill). The **Doctor Who Magazine** inbox was overwhelmed with your emails...



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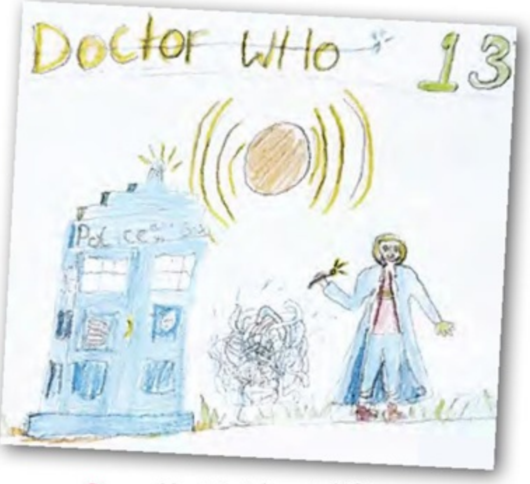


... and by Faiz Rehman's kids!

The Woman Who Delivered

ALEX WILLCOX EMAIL

On 16 July last year I was delighted to find out that Jodie Whittaker was the new Doctor. Lately, though, I'd been getting rather nervous. Was Jodie going to be as good as I'd hoped and thought? Did I believe Jodie was going to be great simply because I wanted to see a woman in the role?

Tonight, though, all my fears are gone. With an instinctive understanding of who and what the Doctor is, she absolutely owns every single scene. The story itself is nothing special. It's a pretty average *Doctor Who* episode. But that's to be expected as it's got a job to do – introducing us to the new cast, which it does admirably.

BRANDON ARTHUR (21) BRISTOL

What a fantastic start to a brand-new era of *Doctor Who*! Chris Chibnall provided a hugely effective opener in *The Woman Who Fell to Earth* and Jodie Whittaker brought incredible energy to the role of the Doctor. She was quite marvellous. It very much had a feeling of being new but the little nods to the show's rich history were welcome. Things felt very real right from the off and our brand-new show looks pretty spectacular.

DAVID PEARCE EMAIL

Funny, emotional, scary and utterly fantastic. My wife sat down and watched it with me and said it was the first episode for years that held her attention throughout. A new golden era has begun.

FAIZ REHMAN SANDHURST

The first episode was thoroughly enjoyed by the whole family. The kids are supposed to be getting ready for bed but I found them busy drawing Doctor 13!

ELLIE WHITFIELD EMAIL

The Woman Who Fell to Earth was absolutely amazing. It had energy, cinematic atmosphere, emotion and thrills. Jodie makes a brilliant Doctor, full of enthusiasm and spirit. I give this episode a 10/10 and I would highly recommend it to anyone new to the series!

NUSRAT HAQUE EMAIL

At no point did I think to differentiate Whittaker from her previous male counterparts. To me, *Doctor Who* has always been about the fantasy and adventure and I got more than just that from *The Woman Who Fell to Earth*.

SIMON FORSTER (44) EMAIL

It feels like *Doctor Who* has grown up – not in an adult-viewing sort of way, but in a bang-up-to-date sort of way. Characters who felt like real people, a realistic look to everything, humour, and a brilliant leading lady who won me over straight away. I confess I got a tiny bit teary when she said, "I'm the Doctor." Yes, Jodie, you most certainly are.

MATT CROOKS EMAIL

What an entrance for a brand-new Doctor. She was that amazing contradiction of nothing like what's gone before but at the same time totally reminiscent of the Doctor from my childhood – funny, caring and above all exciting! Thank you, Jodie.

LAUREN BROWN EMAIL

I didn't want a female Doctor but I take that all back.

STAR LETTER

Grace (Sharon D Clarke), Ryan (Tosin Cole), the Doctor (Jodie Whittaker), Yaz (Mandip Gill) and Graham (Bradley Walsh) find an alien in *The Woman Who Fell to Earth* (2018).

MATTHEW RIMMER EMAIL

Well, that was a bit good, wasn't it? The Doctor's new friends established themselves quickly as likeable, rounded humans, while Jodie Whittaker landed herself as the Doctor, at the same time leaving enough room for her to develop the role once the post-generation disorientation wears off.

Beyond the strong cast, *Doctor Who* as a show felt fresh, modern and relevant. Segun Akinola's music has an identity of its own and was woven into scenes superbly. The cinematography was incredible – Sheffield looked glorious and the use of colour was striking. I look forward eagerly to further adventures with our new Doctor and her friends. Meanwhile, spare a thought for all the Tim Shaws out there...

Matthew's letter wins him a copy of *The Good Doctor*, a new novel from BBC Books featuring the Thirteenth Doctor and her friends. It's on sale from 25 October, price £7.99.

BBC
DOCTOR WHO
THE GOOD DOCTOR

DOCTOR WHO
DOCTOR WHO
WIN!
THE DOCTOR WILL SEE YOU NOW
PLUS

Readers Simon Halliday and Hilary Caldwell in Sheffield on 24 September, on the red carpet of the premiere of *The Woman Who Fell to Earth*.

I love Jodie already. She funny and energetic, like Matt Smith, which is what I like. I can see Jodie becoming a favourite of mine already.

KEITH ROBERT GOOCH EDINBURGH

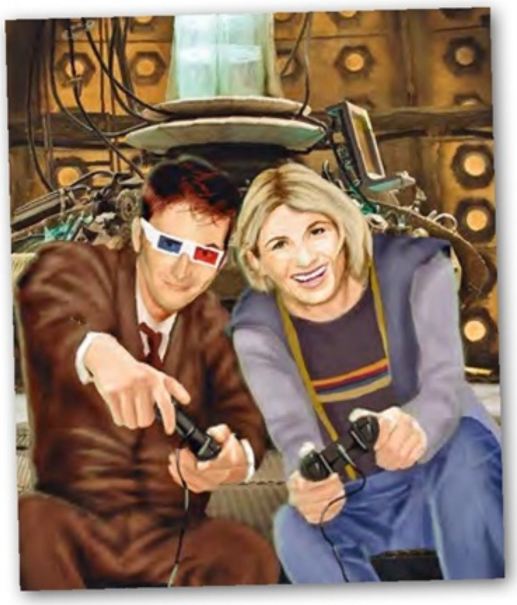
OK, I admit it, Jodie Whittaker has won me over. It *is* possible for the Doctor to be played by a woman. I think there's plenty of room for improvement but having been so dead against it, I will continue to watch the Jodie Whittaker era.

ALWYN ASH EMAIL

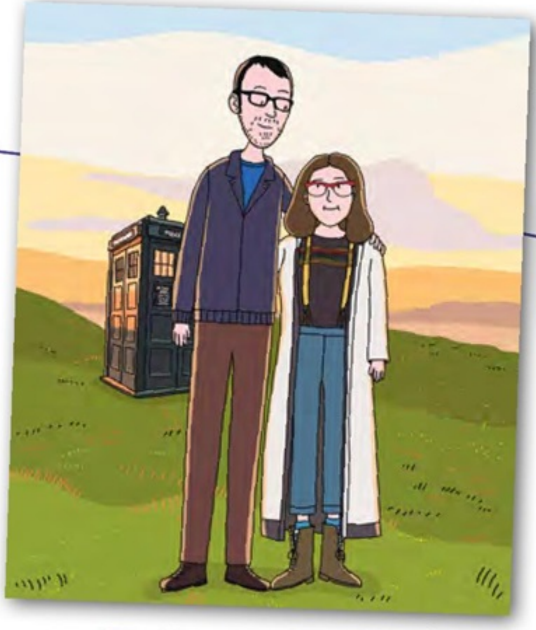
When Jodie Whittaker was first announced last year, I had reservations. But gradually I grew to embrace her appointment as the Doctor. Why? Jodie's passion for the show, her warmth and charisma, shone in each interview prior to *The Woman Who Fell to Earth*. Her reaction to the fans has been nothing short of brilliant and inspiring. And after the airing of her first episode, I am grinning. Thank you, Jodie Whittaker – I needed a Doctor tonight and you delivered 100 per cent!

ANDREW CURNOW EMAIL

I found the new Doctor, the new gang, the whole new show crept up on me unexpectedly. I went from thinking "This is different" and "Where's the Doctor?" to "At last, the Doctor!" and "Wow, she's good!" Before long I was thinking "Blimey, they're climbing up a crane!" and "No, not Grace!" and "Crikey, how brilliant is Bradley Walsh here?" And, if anybody happened to have been listening outside my door as the episode ended, they'd probably have heard, "Lee Mack?! Art Malik?! Mr Big?!"



The Tenth and Thirteenth Doctors. Art by Lloyd Mills.



David Essman's artwork of himself and his wife as companion and Doctor.

JOEL WILEMAN DERBYSHIRE

Wow! I hadn't realised how much I'd missed *Doctor Who* until Jodie came crashing through the roof of that train carriage. Every second of that episode hit the right notes and it was a great way to introduce both loyal fans and newbies back into the world. It was a true character piece, focusing on our new friends who we will be spending the next ten weeks with. All of them were amazing, especially Bradley Walsh who managed to cover both humorous material and very upsetting scenes.

JAMES SLOAN EMAIL

The companions were good. Mandip Gill as the strong and capable Yaz who feels wasted. Tosin Cole as Ryan who is a decent and brave young man despite the losses and challenges in his life. Sharon D Clarke was great as Grace – it was so sad that she died. Bradley Walsh reminded any doubters that he *can* act and wasn't just there, as some feared, as a simply comedic character. →

WHO TUBE

This issue's selection of *Who*-related videos...

Jodie Whittaker and Lady Gaga perform a unique rendition of the *Doctor Who* theme tune for Graham Norton. Go to: tinyurl.com/NortonTheme

CBBC's Hacker meets Jodie and her co-stars Tosin Cole, Mandip Gill and Bradley Walsh to chat about the new series of *Doctor Who*. Go to: tinyurl.com/JodieHacker

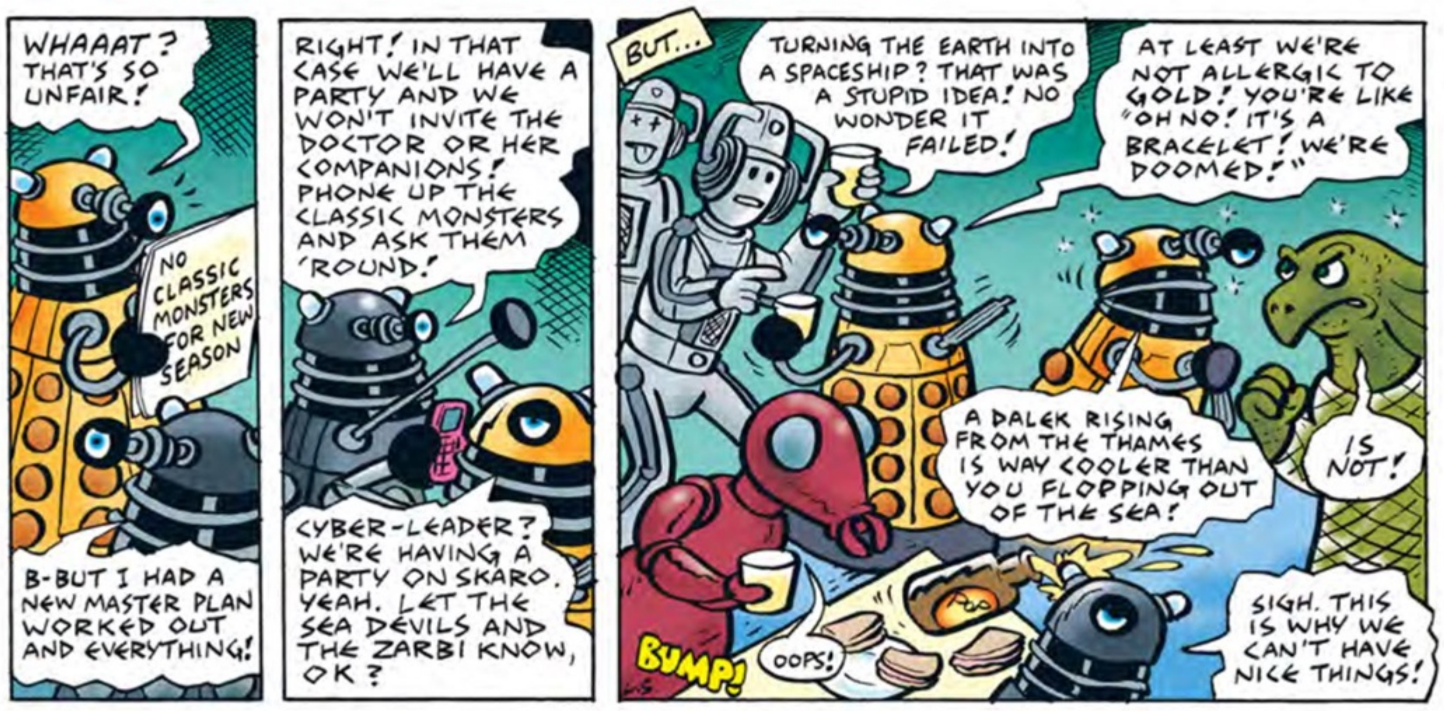
Appearing as a guest on *The Late Show with Stephen Colbert*, Jodie talks about how she kept her *Doctor Who* casting a secret. Go to: tinyurl.com/JodieColbert

JODIE WHITTAKER: THE FIRST FEMALE DOCTOR WHO

Jodie joins Phillip Schofield and Holly Willoughby on *This Morning* to discuss the forthcoming series and being the Doctor. Go to: tinyurl.com/JodieThisMorning

The Twelfth Doctor calls upon his past selves in the finale of the unofficial animation series *Doctor Puppet*. Go to: tinyurl.com/DrPuppetFinale

The Daft Dimension BY LEW STRINGER


WHAAAT? THAT'S SO UNFAIR!
NO CLASSIC MONSTERS FOR NEW SEASON
B-BUT I HAD A NEW MASTER PLAN WORKED OUT AND EVERYTHING!
RIGHT! IN THAT CASE WE'LL HAVE A PARTY AND WE WON'T INVITE THE DOCTOR OR HER COMPANIONS! PHONE UP THE CLASSIC MONSTERS AND ASK THEM 'ROUND!
CYBER-LEADER? WE'RE HAVING A PARTY ON SKARO. YEAH. LET THE SEA DEVILS AND THE ZARBI KNOW, OK?
BUT...
TURNING THE EARTH INTO A SPACESHIP? THAT WAS A STUPID IDEA! NO WONDER IT FAILED!
AT LEAST WE'RE NOT ALLERGIC TO GOLD! YOU'RE LIKE "OH NO! IT'S A BRACELET! WE'RE DOOMED!"
A DALEK RISING FROM THE THAMES IS WAY COOLER THAN YOU FLOPPING OUT OF THE SEA!
IS NOT!
BUMP!
OOPS!
SIGH. THIS IS WHY WE CAN'T HAVE NICE THINGS!

Galaxy Forum

ON TWITTER…

@SusanCalman When you've waited your whole life for something and it finally arrives and is as beautiful as you'd hope it's quite marvellous. I thought it was wonderful. The show was wonderful. She was wonderful. I'm utterly in love with the Doctor.

@ManningOfficial Woo-who all the way! An absolutely brilliant new series on every level. Jodie Whittaker gave it to us with both hearts and the whole team made me one very happy old companion. Knew *Doctor Who* wouldn't let us down.

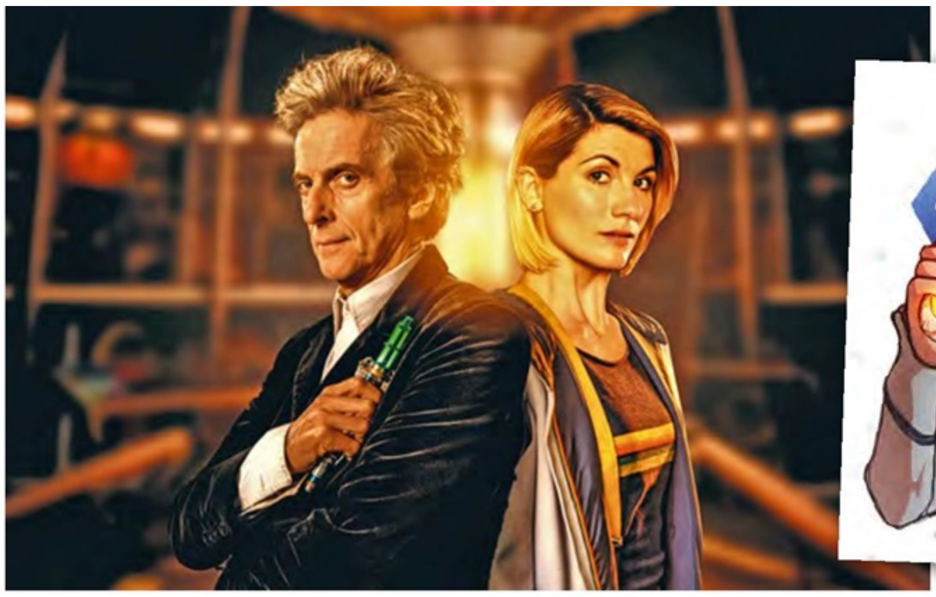
@jfmouthonlegs Fabulous kick off for Jodie Whittaker *#Doctor Who*

@Markgatiss At the theatre all day so had to watch *Doctor Who* at midnight! Absolutely loved it. Jodie was delightful and Bradley Walsh as movingly Cribbins-like as I knew he would be. A creepy, moving and fun first adventure. Above all, I loved its heart(s). I love you, *Doctor Who*!

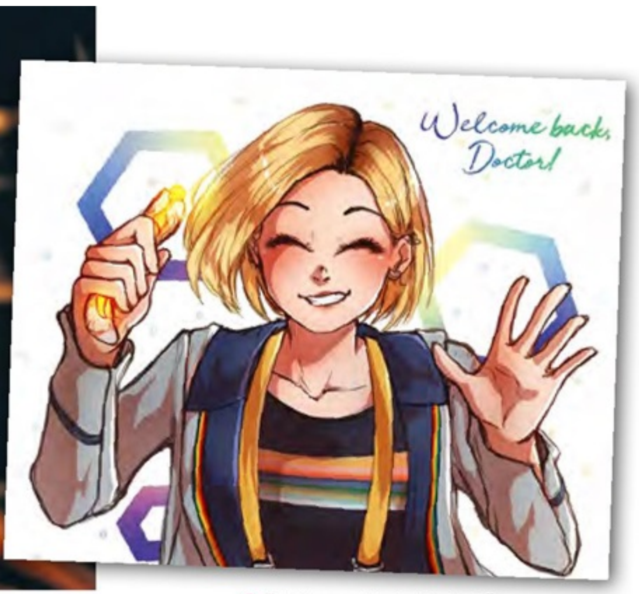
@thenicolabryant Oh boy. I mean oh girl! Oh yes! *#LoveYouJodie*

@Lou_Jameson She was terrific, energised, truthful, inventive, brave, endearing, quirky. Long may she reign.

@4SylvesterMcCoy Jodie, welcome to the hood! You've broken a glass ceiling, so I can't welcome you to the brotherhood. Your breaking the ceiling is not only important to future Doctor Whos, but will inspire others to go forth and break them all over the place. Here's to breaking glass!



The Twelfth and Thirteenth Doctors. Art by Joseph Cook.


Welcome back, Doctor!

"Welcome Back, Doctor!" by Michelle Tavano.

→ **ELOUISE SHEEHAN** EMAIL

Bradley Walsh is such an underrated actor. He was absolutely amazing! Never laughed and cried so much during a single episode.

Think Bike!

DANIEL WILLIAMS EMAIL

The best character for me was Ryan. I'm dyspraxic myself so I can relate to Ryan trying to do things like riding a bike. I'd have loved it if there had been a companion like Ryan when I was growing up. If this character can help even just one person with dyspraxia, then it's worth it.

KIM BOSTYN EMAIL

Ryan Sinclair has dyspraxia, just like my eldest daughter. It is something that's not often understood so it's good that there is representation through *Doctor Who*. Maybe it'll lead to a better understanding and acceptance of dyspraxia.

ADRIAN PORTER EMAIL

While it's laudable that Grace and Graham should try to teach Ryan to ride a bike, it'd probably not be a good idea for someone with dyspraxia to practise so close to a cliff edge. Not to mention leaving him on his own to descend the cliff without help!

Sound of Sheffield

PIP MADELEY MANCHESTER

The Woman Who Fell to Earth was a fantastic start to the series but what really struck me was Segun Akinola's subtle and textured soundscape. Fresh, contemporary, atmospheric, a perfect marriage of electronic and orchestral. And that theme? Goosebumps. Take a bow, sir, you nailed it.

JOHN PORTER EMAIL

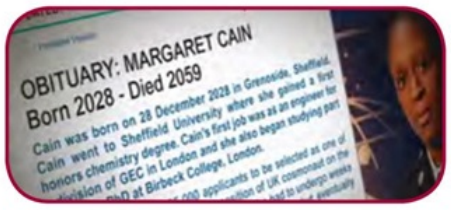
Well-rounded characters, excellent performances, genuinely creepy moments. And can we have Segun Akinola's rather cracking rendition of the theme as a Christmas number one please? I must confess, though, I did miss the opening titles.

JAMES MELLOR RIPPONDEN

I'm pleasantly surprised. Back to basics, beautifully shot, new fresh soundtrack. The Doctor is the Doctor. Gender bias neutralised. And *Doctor Who* has come home to Yorkshire – the sonic's even made of Sheffield steel!

MARK LENTON SHEFFIELD

The Doctor's new friends may all be from Sheffield, but *Doctor Who*'s first Sheffield-born character was in fact Margaret Cain from the 2009 episode *The Waters of Mars*. I remember seeing the on-screen graphic which identified her as hailing from lovely Grenoside in Sheffield – my home village – and thinking it an odd coincidence. A few years later at a convention, I asked the script editor Gary Russell why he had gone for that village. He told me that as I was a subscriber to his fanzine *Shada* in the 1980s, he had dutifully copied my address onto envelopes for each issue, and it had become lodged in his brain. I was "reyt chuffed" (as we say in these parts) to think that I had influenced the show in the smallest possible way, with its very first Sheffield-born character!



OBITUARY: MARGARET CAIN
Born 2028 - Died 2059
Cain was born on 28 December 2028 in Grenoside, Sheffield.
Cain went to Sheffield University where she gained a first
honors chemistry degree. Cain's first job was as an engineer for
of GEC in London and she also began studying part
at Birbeck College, London.

Sheffield-born Margaret Cain's obituary from *The Waters of Mars* (2009).

The verdict from **DWM** readers is overwhelmingly positive. Back to the mag itself now…

Blogs and Strips

GREG DUNN ESTONIA

Jonathan Morris had some big shoes to fill when he took over the back page from the Watcher. While *The Blogs of Doom* has been a slow-burner for me so far, case file #12 really hit it out of the park. His hilarious takedown of the ill-conceived Monk three-parter from Series 10, in combination with Ben Morris' art, was cutting but entirely deserved. More of the same, please!

STEPHEN PARRY EMAIL

I always enjoy *The Daft Dimension* on the letters page, but I think the strip featured in **DWM** 530 is one of the finest we've ever seen from Mr Stringer. Very apt for 2018.

GARY WATSON NORTHUMBERLAND

After reading the final episode of *The Clockwise War* in **DWM** 530 I never thought I'd be saying a sad farewell not only to the Twelfth Doctor's comic-strip incarnation but also to Shayde, who gave his life to save Fey. Also, Alexander Truscott's fate was rather ambiguous. Did Hugo Wilding terminate him with extreme prejudice or arrest him? I think it's the former. But my main concern is Fey. How will she cope with life in the 21st century? Will she work for Wonderland? How will Fey react if she ever sees older Izzy? More to the point, how will Fey react when she sees the Thirteenth Doctor?

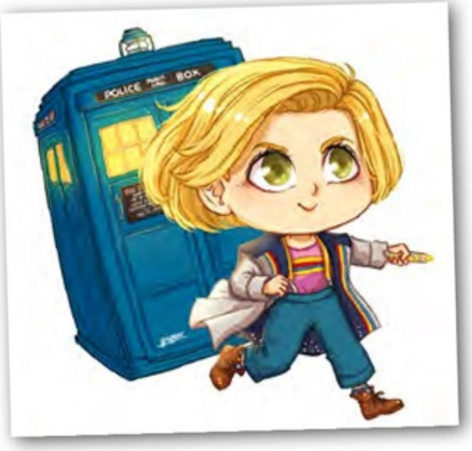
Writer Scott Gray replies: Thanks for writing in, Gary! I think it's safe to say that the Doctor hasn't seen the last of Fey – and neither have we… Turn to page 47 to see the Thirteenth Doctor in her very first **DWM** comic strip.

A New Hero

ELISE LONGDEN EMAIL

Thank you for the amazing amount of Thirteenth Doctor merchandise that came with the deluxe edition of issue 530! My collection currently stands at four T-shirts, four posters, six pins, eight magazines, a bag, a couple of prints, a sonic screwdriver and a full cosplay outfit. I am full of admiration for our new Doctor. I love what she stands for and the progress she represents, but I also love the fact that little girls have the chance to fall in love with the show and look up to Jodie.

That's all for now. Please keep your Series 11 reactions, comments and artwork coming in! **DWM**



Art by Giulia.

JOHN **BARROWMAN** • TRACY-ANN **OBERMAN** • PAUL **CLAYTON**
ALEXANDRIA **RILEY** • SAMANTHA **BÉART** • JONNY **GREEN** • TOM **PRICE**

WHEN A GOD COMES TO CARDIFF, THE WORLD GOES TO HELL

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The Chase Is On

Bradley Walsh plays Graham O'Brien in the current series of *Doctor Who*. But he knew the Time Lord long before 2018…

Interview by **EMILY COOK**

Above: Bradley Walsh as the Doctor's new friend, Graham O'Brien.

Bradley Walsh and the Doctor go way back.

"I grew up loving *Doctor Who*," he says. "I was allowed to watch it as a kid – when it first started in 1963 it was a big deal to watch *Doctor Who* of a weekend. My early recollections are the black-and-white days – the glory days – of William Hartnell and Pat Troughton. The Daleks and the Cybermen – I was petrified of them. In those days I thought the Daleks were the greatest invention of all time. I was such a fan that in the 1960s my mum and dad bought me a silver battery-operated Dalek that lit up for Christmas. If I'd have kept it now, and still in the box all these years later, goodness knows how much it would be worth!"

It's 8.00am at Roath Lock and Bradley Walsh is in his trailer having a morning cuppa. As we speak, the 2018 series of *Doctor Who* – starring Bradley as the

From the B.B.C. Television Series
Dr.WHO...
THE MYSTERIOUS
DALEKS
Battery Operated
With amazing Robot Action!
FROM THE B.B.C. TELEVISION SERIES
Dr.WHO
THE MYSTERIOUS
DALEKS
with amazing robot action!

Far left: Bradley had a battery-operated Dalek toy in the 1960s, similar to this one manufactured by Louis Marx.

Left: Roy Castle (as Ian), Jennie Linden (as Barbara), Peter Cushing (as Dr Who) and Roberta Tovey (as Susan) pictured during the making of the film *Dr. Who and the Daleks* (1965).

Below left: Bradley admires William Hartnell's performance as Leading Seaman Leslie Frank (left) in the 1957 film *Yangtse Incident: The Story of H.M.S. Amethyst*.

Below right from top: William Hartnell as the Doctor in *The Web Planet* (1965); David Bradley as the Doctor in *Twice Upon a Time* (2017); and Jodie Whittaker as the Doctor in the 2018 series.

Doctor's new friend Graham O'Brien – is being recorded in the studios opposite. "It's mind-blowing that I'm a part of it all these years later," he says. "And it's going to look sensational. This year we're using Cooke and Angenieux anamorphic lenses which make it look like JJ Abrams or Steven Spielberg shot it. It's very cinematographic."

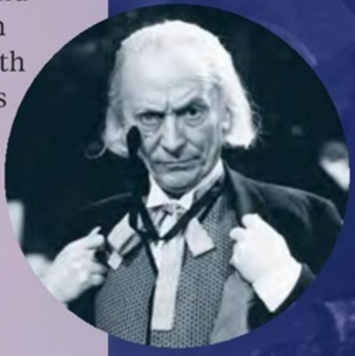
As a fan of 1960s *Who*, Bradley remembers the first time a filmic approach was taken. "I was taken to see the big *Doctor Who* film with Peter Cushing in the mid-60s [1965's *Dr. Who and the Daleks*]. We queued up for ages outside the Carlton cinema in Watford. Of course, that was the first time *Doctor Who* was in colour."

And yet, Bradley confesses, "I sort of lost touch with the series in the 1970s when it changed to colour. I was too busy playing football almost every Saturday. So I missed Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy... all those guys. But for me, those evocative, early days of *Doctor Who* in black and white were much more atmospheric, strangely enough.

> **"For me, those evocative, early days of *Doctor Who* in black and white were much more atmospheric."**

"I'm still a big fan of black-and-white films and film noir now. In fact, I sat in this very trailer yesterday and watched a black-and-white British war film called *Yangtse Incident* which starred William Hartnell as one of the main protagonists. I've watched so many films with William Hartnell. He was my favourite Doctor bar none. I caught a bit of the Christmas ep [*Twice Upon a Time*], when David Bradley played the First Doctor, and I think he did a fantastic job."

Since Bradley Walsh joined the cast of *Doctor Who*, however, his affiliation has shifted. "Obviously I've got a new favourite in Jodie Whittaker. And she is *brilliant*, by the way. Her power and energy is extraordinary. And I mean *extraordinary*. Trying to keep up with her is a task in itself. The Doctor has to deliver so much dialogue at such a great pace – it's the Doctor's shtick, being a hyperactive type of personage. Jodie epitomises that exactly, and takes it to a completely different level. I mean, Jodie Whittaker as the Doctor is basically Indiana Jones in space."



Bradley's involvement with *Doctor Who* began when new series showrunner Chris Chibnall and executive producer Matt Strevens invited him for lunch. "Chris and Matt said to me, 'Brad, look: this is a journey. It's going to be exciting and it's going to be different. Do you want to be part of it?' I went home, thought about it and had a word with my family. My wife and son said, 'You've got to do that.'"

Bradley plays Graham O'Brien, a former bus driver who is this year's oldest regular cast member. Are there any similarities between →

Bradley Walsh

Above: Ryan (Tosin Cole) and his granddad, Graham, prepare to say goodbye to the Doctor in *The Woman Who Fell to Earth* (2018).

Below: Grace (Sharon D Clarke) and her husband enjoyed three happy years together before the tragic events of *The Woman Who Fell to Earth*.

→ Bradley and his character? "Not at all. For a start I've never driven a bus in my life. And I'm far more responsible. Graham is a regular bloke, the sort of guy you see down the pub." Pub-dwelling, football-loving Graham supports West Ham, "but in real life I support Arsenal," explains Bradley. "Here's another thing: when I played DS Ronnie Brooks in *Law & Order: UK* for Chris Chibnall, Chris made me a West Ham fan then – scarf, mug, badge, everything. And he's doing it to me again!"

In *Doctor Who* Graham is Ryan's step-grandad. Bradley doesn't have any grandchildren of his own, "but my relationship with my grandad was fantastic. People say the reason it's so is because at the end of the day the grandparents can give the grandchild back, so their time spent with them is great."

Unfortunately this isn't the case for grief-stricken Graham and Ryan. "After Grace is killed he's really got to try to help this lad; Ryan comes from what you would deem a broken home, plus he has this dyspraxia which plays him up. But for the first few episodes their relationship is very fractious because they don't really get on."

By the end of *The Woman Who Fell to Earth*, Bradley points out, "Graham is completely emotionally empty. I have to give a eulogy at Grace's funeral... that type of performance gives me such a headache. We had to do it seven or eight times." To prepare for such an emotionally intense scene, Bradley drew upon past personal experiences. "I'm of an age now where I've lost close friends and family members. They are my tool to get me where I need to be emotionally. I also listen to classical music – anyone from Shostakovich to Khachaturian – to get into the right mind-set.

"All things considered, Graham is soldiering on," Bradley says thoughtfully. "He just wants to continue the journey with the Doctor because he hasn't got anything to go back for. Graham totally trusts the Doctor. Being the oldest character in the team, you'd think he would become like the Yoda, the guru, the one with all the advice. But it's not like that at all. He's lost and he relies on the Doctor for guidance.

> **"He just wants to continue this journey with the Doctor because he hasn't got anything to go back for."**

"Chris and I spoke about the character," he continues. "I try to play it as normally as possible so the reactions are pretty much how I would see them. When people are discussing scenes, a couple of directors have said, 'What do you think, Brad?' And I've said, 'I don't know – I'm a bus driver from East London. Whatever you say, I'll do it. Whatever you think, I'll do it. I've got absolutely no idea.' The fact is this: you can never fully get to grips with time travel because we don't know what it's actually like. You and I don't know what it's like. The director doesn't know. Whether you're a bus driver or Einstein or Hawking, no one's ever been in that position so you've got no idea.

"Chris always says, 'Play the truth in it, Brad, don't go for the laughs,' which is absolutely the right thing to do." Bradley himself is a jocular bloke on set, but he emphasises that "Graham's not trying to be the clown at all. He's just got that vernacular, bouncy humour which is naturally funny.

"He calls the Doctor 'Doc'. 'Alright Doc, how's it going?' I asked for that, actually. I said, 'Here's the thing: everyone in East London, come rain or shine, shortens everyone's name. They just cannot help it. I've gone from Bradley, to Brad, to B. And that's just what happens. East Londoners never call their doctor 'doctor'. I've got a pal who's an Irish doctor, and we all call him the doc. That's his job, he's the doc. And that's exactly how a bus driver from East London would talk. So you play the truth in it and the rest will come."

Bradley Walsh

The Wife's New Shoes Tour

Alongside recording *Doctor Who*, Bradley has continued to present the ITV game show *The Chase*, where he's well-loved for his friendly banter. "Because I did a lot of stand-up comedy in my early years, a lot of people see me in that sort of guise, as a comedian. But I originally set out to be a song-and-dance man – and then did presenting and then acting. To begin with, acting would never take off."

Bradley pauses for a moment and picks up his phone. "This is interesting..." he says, opening YouTube. "See how funny old life comes around... Have you ever seen this clip of me, Peter Capaldi and Paul McGann? This is a film we made together in 2001 called *Hotel!*." In the clip, Paul McGann and Peter Capaldi's characters are in a bar, having a conversation about a woman, while Bradley mimes a haphazard barman (watch at *tinyurl.com/WalshHotel*).

"Personally, I prefer doing silent comedy; dialogue is really hard because you need to get the intonation of the line right. And I find drama much easier than comedic acting. For example, →

CASTING BRADLEY

Showrunner Chris Chibnall first worked with Bradley Walsh when he was executive producer on the first series of the crime drama *Law & Order: UK* in 2009. Bradley was widely acclaimed for his performance as Detective Sergeant Ronnie Brooks, a recovering alcoholic. Since then, he's become even better known for *The Chase*.

"Brad is just a *gorgeous* screen actor who – because he's multi-talented – has become one of our most successful quiz-show hosts," says Chris. "People forget that he was a regular in *Coronation Street*, playing Mike Baldwin's son [from 2004-06], and that he's worked with Ken Loach [on 2007's *Happy Ending*] amongst lots of other things. He's always busy, and you have to work *very, very* hard if you want Bradley Walsh to come and act in a returning series for you because he does so much, and *can do* so much."

Bradley's versatility was just one of the reasons Chris asked him to play Graham O'Brien. "He's a very subtle actor, with an incredible emotional range. He can break your heart and make you laugh in the same moment, and that's the kind of show I'm interested in making. Another motivation in casting Brad is that he's a proper star in the UK, and that's important because you want *Doctor Who* to be a show that everyone watches."

Marcus Hearn

Top left: Graham, the Doctor, Ryan and Yaz (Mandip Gill) in *Rosa* (2018).

Above right from top: Ben Carter (Paul McGann), Henry the bartender (Bradley Walsh) and Hilton Gilfoyle (Peter Capaldi) in the 2001 TV movie *Hotel!*; a flyer for Bradley's 2010 stand-up tour; Bradley as the sinister Elijah Spellman in *The Sarah Jane Adventures* story *The Day of the Clown* (2008).

Far left: Bradley as Senior Detective Sergeant Ronnie Brooks with Jamie Bamber as Detective Sergeant Matt Devlin in *Law and Order: UK*.

Left inset: Bradley has hosted the popular ITV game show *The Chase* since it began in 2009.

Bradley Walsh

Above left: Graham hunts for clues in *The Woman Who Fell to Earth.*

Above right inset: Bradley played Danny Baldwin in *Coronation Street* from 2004-06.

Below left: "Rack it up, Joey!"

Below right: "*Doctor Who* is everything I expected and more."

> "I always said that I would do lots of different things. I was never going to do just one thing."

→ I've played a couple of killers and it's much simpler. Go figure that out."

Bradley's big acting break came in 2004 when he was cast as businessman Danny Baldwin in *Coronation Street*. "The only reason I got into *Coronation Street* was because they wanted an equal character to Shane Richie's Alfie Moon in *EastEnders*. If Shane Richie hadn't have gone into *EastEnders*, I wouldn't have done *Coronation Street*. And that's how all that started."

With a rich and varied career encompassing acting, presenting, singing, dancing and football, Bradley says that "I've done it all. I always said that I would do lots of different things. I was never going to do just one thing." Bradley's seemingly effortless ability to turn his hand to anything belies a diligent work ethic. "I wouldn't say I'm multi-talented," he explains. "But whatever you do, I think you've got to throw yourself into it 100 per cent. And listen to people who can help you. I used to sit and listen to someone like Bruce Forsyth. Bruce, bless him. I knew Bruce for years. We used to chat and he always used to say, 'Try this, dear, try that.' Des O'Connor was the same. And then I would go and chat to actors, and then singers."

Speaking of singers, Bradley isn't the only musical cast member on this series. "When Sharon [D Clarke] was on set we'd sing together. We love jazz and standards, pop and Motown as well. Sharon's got a terrific voice. I love listening to her sing – she's a powerhouse! And a great actress."

Bradley also has high praise for everyone who works behind the scenes. "I have to say – and some of them will be reading this – the crew and staff on this show are second to none. I love being part of such a good team, I really do.

"*Doctor Who* is everything I expected and more – 200 per cent, 500 per cent, a million per cent more," Bradley concludes with a smile. "I think the whole thing has come together really nicely. I'm very proud and privileged to be a part of it. And I thank Chris Chibnall for asking me to join this company. It's the best job. Time travel, chasing aliens... it's sensational! It's every kid's dream." **DWM**

#BRADDERSBANGERZ

Bradley has posted some interesting Instagram videos on his early morning commute to Roath Lock.

"It was my son Barney's idea," he explains. "We were at the National Television Awards and Holly [Willoughby] and Phil [Schofield], who are good friends of mine, are always on Instagram. And Barns said to me, 'You know, dad, you should start an account.' I said, 'Oh, I don't want to do that. I don't do Facebook, I don't do Twitter.' He said, 'You don't have to tell everyone what you're doing. Just do something that'll catch the imagination.'"

The resulting videos feature Bradley enthusiastically singing or miming to songs selected by his driver Joey. "We played some music one morning on the way to work and my son said, 'That's great, dad – you doing that in the car waking up in the mornings.' He said that we should call it Bradders' Bangerz. Barney even wrote a thing for me and Stormzy, which ended up getting almost half a million views. Within two or three days we had something like 150,000 followers. It took off from there.

"It's just a bit of fun on the way into work with Joey the driver. That's what I'm like first thing in the morning. I get up, and I'm up. I don't wanna be lumbering around because otherwise you can't get going. I'd rather be tired at night and up and at 'em in the morning. 'Rack it up Joey!'"

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A superb detail are the terrifying Weeping Angels, eyes covered, that appear either side of the clock face, which is decorated with the Time Lord symbols of Gallifrey. Two Daleks, the Doctor's arch enemies, appear as faux weights, alongside a faux pendulum featuring a Seal of Rassilon.

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Right: Vinette Robinson as Rosa Parks in *Rosa* (2018). Vinette previously appeared in the 2007 episode *42*.

Rosa

In the third episode of the new series the TARDIS returns to Earth, but there's nothing familiar about the time, the place or the local customs...

Preview by **MARCUS HEARN**

"Real-life stories are very interesting dramatically, and to put them into *Doctor Who* is a very exciting... collision," says showrunner Chris Chibnall, searching for the right words to describe the first historical story of Series 11.

In *Rosa*, the TARDIS team arrives in Montgomery, Alabama, at the end of 1955. They spend a harrowing 24 hours in the Deep South, where they encounter a seemingly ordinary middle-aged woman – but what is the mystery surrounding Rosa Parks?

Trips to the recent past are relatively unusual for *Doctor Who* – this story is set just eight years before the very first episode was broadcast – but journeys to foreign lands were built into the series' DNA. "*Doctor Who* started with stories like *Marco Polo*, *The Aztecs* and *The Reign of Terror*," says Chris, citing three highlights of the 1963-64 season.

"In fact when I was thinking about this episode I realised that in some ways it's like a modern version of a Hartnell historical. In *Rosa* our ensemble, our team, discover what it was actually like *living* in the period they're visiting. Something similar happens in [2007 episode] *The Shakespeare Code*. One of the things I love about that story is that they stay the night. Something like that gives you the opportunity to go into the minutiae of the historical experience.

"And yet," he continues, "in a sense, visiting the recent past makes this feel like a new type of historical. It feels like a lot of what we're doing this year, which is a mix of old and new; trying new variants of what *Doctor Who* does brilliantly."

Rosa Parks had greatness thrust upon her when, in December 1955, she took a seat in the 'colored section' of a crowded bus. The driver ordered her to relinquish that seat to a white passenger but Rosa refused, triggering a chain of events that would lead to her becoming a figurehead of the civil rights movement.

"The joy of *Doctor Who*, the joy of being able to travel anywhere in space and time, is going to new places, meeting new people and seeing a story from their point of view," says Chris. "You can immerse your characters in that experience and tell historical stories in a different way from a documentary or a biopic. The series can introduce you to people you might not have learned about at school, or even if you did learn about them then *Doctor Who* can show you a different facet or make you think about the story in a different way."

Rosa Parks' struggle isn't taught in all British schools, but Malorie Blackman, Chris' co-writer, hopes that it will become better known after this episode is broadcast. "Rosa Parks might not be as familiar as some other figures in the civil rights movement, but she was incredibly important and that's why I was so keen to tell this story with a *Doctor Who* slant," she says. "I did an awful lot of research into Rosa's life, but at the front of my mind I was telling a story about the Doctor and her companions. The episode is about the effect Rosa has on them and the effect they have on her."

In February Malorie visited Roath Lock Studios to watch Mark Tonderai directing *Rosa*. Did what she see meet her expectations? "It looked better actually!" she says enthusiastically. "It was amazing to be there when some of the filming was going on. I met Jodie and the cast, and Mark spent time talking to me and my daughter. The actors took the words that I'd been mulling over and they brought them to life. It was a really fun day and I was pleased I got the opportunity to be there."

Mark and his director of photography, Tico Poulakakis, also shot on location in South Africa. "Mark's brought a very different flavour to this episode, compared to his work on The Ghost Monument," says Chris. "We had long conversations about the grammar and the cinematography he'd bring to each one."

During pre-production executive producer Matt Strevens and production designer Arwel Jones visited South Africa to assess its potential as a location for both this story and episode two. "There were some immense challenges," says Chris of the subsequent shoot for *Rosa*. "You're not just shooting in South Africa, you're shooting period USA *in* South Africa... with vehicles!"

The tale of how the production team found an authentic-looking bus will be told another day, but Chris is certainly pleased with the result. "This episode really showcases the brilliant work of Arwel and his design department," he says. "They did an amazing job recreating 1955 Montgomery."

The depiction of the story's most famous character was equally important. "I hope the way we present her in the story, and the way Vinette Robinson portrays her, absolutely honours the spirit of Rosa Parks and what she did." **DWM**

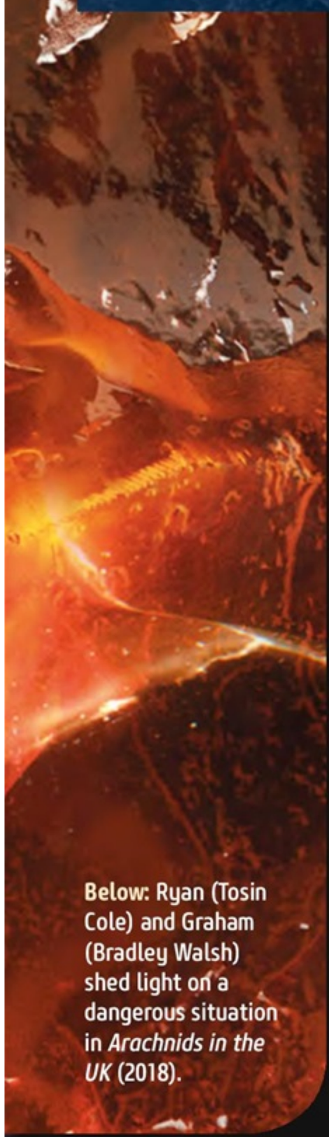
> **"You're not just shooting in South Africa, you're shooting period USA *in* South Africa... with vehicles!"** CHRIS CHIBNALL

Above: Yaz (Mandip Gill) does some research.

Below left: Yaz and Graham (Bradley Walsh) take instructions from the Doctor.

Below right from above: Rosa Parks became a figurehead of America's civil rights movement; the episode's co-writer Malorie Blackman.

CLEVELAND AVE.



Arachnids in the UK

The TARDIS team finally find their way home, where some creepy creatures await – along with a few famous faces...

Preview by **MARCUS HEARN**

It's hard not to feel self-conscious while asking Chris Chibnall what his episode *Arachnids in the UK* is about. "Well, the title was Vinay Patel's idea," says Chibnall, referring to one of this series' other writers. "I was ranging around for an interesting title and I canvassed the writing team. Vin won the prize!"

Aside from tipping the wink to the Sex Pistols' 1977 anthem *Anarchy in the UK*, the episode is clearly part of the production team's stated intent to showcase as broad a range of stories as possible for the Thirteenth Doctor's debut season.

"We're keen to have stories sitting next to each other that are very different in tone, setting and intent," explains Chibnall. "Coming off the back of a modern historical I wanted to return to the present day, introduce Yaz's family and find out a bit more about her home life. Plus, as you might have guessed, [we've got] creepy spiders! I love how *Doctor Who* can fuse all kinds of genres. In interviews I've heard Jodie say that *Doctor Who* is its own genre, and I think she's absolutely right."

The impressive guest cast is headed by Chris Noth, known to audiences worldwide for his starring roles in *Sex and the City* and *The Good Wife*. "The character of Robertson was written for an American actor," says Chibnall. "As with so many of our guest stars this year, the idea came from [casting director] Andy Pryor. As soon as he mentioned Chris Noth, it quickly became irresistible. Chris is one of the leading actors in US television drama, and has been for almost three decades now. I've been a fan of his since forever, and to be honest I didn't think we'd be able to get him. But Andy's always great at saying 'It's worth an ask.'"

When Andy Pryor did ask, the initial response was positive. "We sent Chris the script, and I talked to him on the phone," says Chibnall. "He was really engaged and smart, as you'd expect. And he was really tickled by the idea of becoming part of *Doctor Who*. He responded to the character, and the tone, as well as the idea of acting

Below: Ryan (Tosin Cole) and Graham (Bradley Walsh) shed light on a dangerous situation in *Arachnids in the UK* (2018).

> **“They asked my agent if I’m afraid of spiders and I was like, ‘Well, for *Doctor Who*, no!’”** TANYA FEAR

opposite special effects. He came over to Cardiff and got on with everyone brilliantly. He and Brad [Walsh] were apparently like a couple of kids together on set, having such a laugh.”

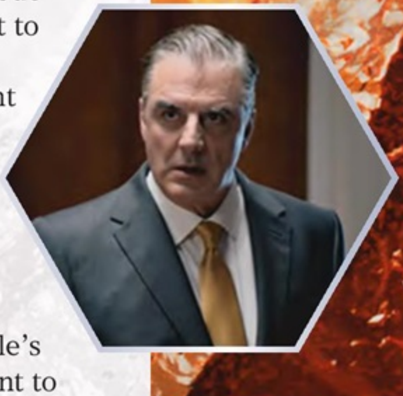
Chris Noth isn’t the only familiar face on screen in this episode. Shobna Gulati plays Yaz’s mum, Najia. “We were so thrilled when Shobna said yes – like Chris, she was our dream casting,” says Chibnall. ”We’re all massive fans of her work in *Dinnerladies* and *Coronation Street*. She’s funny, tough and true. And of course a fantastic person to have on the team. Shobna was so thrilled to be in the show too: she’s a wonderful addition to this year’s growing ensemble.”

Rounding out the episode’s guest cast is Tanya Fear as zoologist Dr Jade McIntyre. “I think it’s the best job I’ve ever done,” says Tanya. “They asked my agent if I’m afraid of spiders and I was like, ‘Well, for *Doctor Who*, no!’ We did do a scene where there were real ones. I’m not the sort of person who will cry about it, but I was a bit like, ‘Eurgh!’ I’m just glad I didn’t have to touch them. I can deal with them while they’re in a closed box – that’s fine.”

Ah yes, spiders – the arachnids of the title. Why were they such an appealing prospect for Chris? “*Doctor Who*’s flirted with spiders a few times, but never quite done a story entirely focused on them before. They’re fascinating creatures and obviously lots of people are a little bit scared of them – which makes them perfect for us. There’s something about the way they move, and the fact that they come in all shapes and sizes. I think adults are just as, if not more, repulsed and disgusted by them as children.”

Chris’ preparation extended to consulting one of the world’s leading authorities on the subject. “Oh yeah,” he nods, “we had a fantastic spider adviser: Dr Niall Doran from the Bookend Trust in Tasmania. Niall’s an internationally renowned zoologist and conservationist, and as luck would have it a huge *Doctor Who* fan. I’d already started working on the idea for this episode when he fortuitously reached out to us. We spoke over Skype and he ended up being a really important adviser for the episode.”

But spiders aren’t the only problem facing the Doctor and her friends in this episode. “Returning home isn’t straightforward. There are various issues surrounding people’s families,” says Chibnall. “You want to give everyone in the show interesting emotional lives. Everyone in this team has had an interesting life before they met the Doctor, and has an interesting life while they’re with the Doctor.” This is the first episode of *Doctor Who* to be overseen by Sallie Aprahamian. “Sallie’s one of the most experienced directors in British television drama,” says Chibnall. “It was very important for us to have female directors in the year of the first female Doctor, and Sallie was very keen to come and work on the show. She’s great with actors and she’s great with scale. Sallie has a great ability to mix and cross tones. She’s the full package. I’m thrilled with what she’s given us.” **DWM**



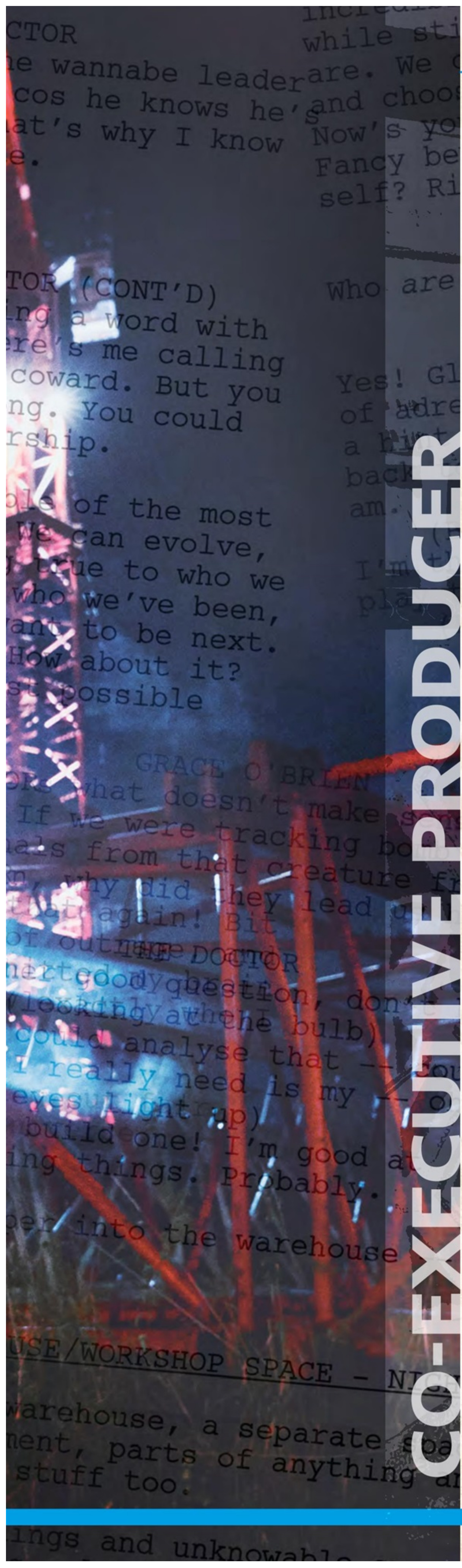
Top left: Tanya Fear as Dr Jade McIntyre.

Top right: Director Sallie Aprahamian.

Above: Chris Noth as Robertson. “I’ve been a fan of his since forever,” says Chris Chibnall.

Meet the Team

In the second part of this series three members of the Script and Story Department describe their contributions to the 2018 episodes.



CO-EXECUTIVE PRODUCER

Sam Hoyle

My role in the 'script to screen' process started quite a while ago, when Chris [Chibnall] said yes to the job! At that point, we started talking about writers – who were the people we'd *really* love to see writing for the show? Who could bring something new and exciting? I then met those writers and tried to get their take on *Doctor Who* without telling them I was working on it! Then Chris and I whittled down the list. Slowly but surely, we assembled our fantastic new writing team.

As the team came together, so did the ideas for episodes. These were stories that Chris really wanted to see on the show – ideas he'd been mulling over for ages but also ideas that the writers pitched to us. These were all manner of things weird and wonderful that we felt could make an amazing series of *Doctor Who.*

My job on the show is to run the Script and Story Department, and to shepherd those initial ideas all the way through the development process into brilliant shooting scripts of *Doctor Who*. Scripts that our immensely talented crew can bring to life, and scripts that challenge Jodie, Brad, Mandip and Tosin, taking them in unexpected and surprising directions.

I've got an amazing team – Sheena, Fiona and Hannah Mason (who has now left the show to go on to a fab new job). We work closely with all the writers on their outlines and scripts from start to finish. Basically, our job is to try to help the writers tell their stories as well as they possibly can. We give notes, analyse what might work better if something isn't quite firing, ask questions, scratch our heads about points of logic, cheerlead and generally chivvy along.

This might involve some emergency storylining, random research, maybe some blue-sky chat about themes and ideas, or just thinking up the meanest villains and monsters imaginable – whatever the writers might find useful in the moment. It's all in a day's work, and no two days are ever the same.

Once a script is actually in production, we work very closely with every department to make sure its progress through filming is as smooth as possible. We talk to directors, producers, actors, Art Department, Costume, Make Up, Legal, to name but a few. Scripts often need to change and sometimes that can happen really late in the day, so the Script Department needs to stay across everything to make sure that everyone is (literally) on the same page.

Another delightful part of my job is to be across what's happening in the narrative work elsewhere in the brand – novels, comics, audio and so on. We really wanted Jodie's launch as the Thirteenth Doctor to feel consistent in all the *Doctor Who* story worlds – wherever that might be in the Whoniverse – and communicating that vision across the brand has been a really fun aspect of launching the new Doctor.

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UNA McCORMACK

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DOCTOR WHO
THIRTEEN DOCTORS
13
STORIES

Opposite page: Alien hunter 'Tim Shaw' (Samuel Oatley) in *The Woman Who Fell to Earth*.

Top inset: The Doctor (Jodie Whittaker).

Above and right: Two of the *Doctor Who* books Sam Hoyle has overseen.

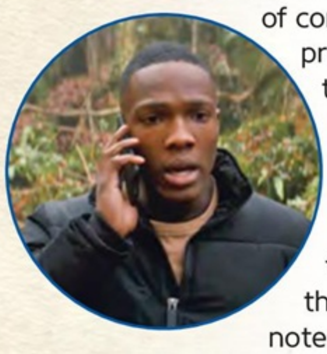
Far right: Co-executive producer Sam Hoyle.

SERIES SCRIPT EDITOR

Sheena Bucktowonsing

Overall, I'd say my role is to help deliver the creative ambition of each writer and ultimately of Chris. I'm part of an editorial team and together we've spent a long time talking to Chris and the writers, getting under the skin of their ideas and ambitions and developing them into the episodes you're seeing. This part of the job is such a delight – our writers are all fabulous, interesting people as well as brilliant creatives, so it's been a joy talking about *Doctor Who* with them over the past two years.

Then, in production my role is to communicate and protect their vision as best I can. Of course, sometimes that means brokering compromises but mostly it involves being someone who can help come up with creative solutions that support the needs of Production, while protecting the writer's intention. Practically performing this role has been different on every episode, as there are never two the same! And that's really the joy of *Doctor Who* – it never lets you get too comfortable in your process, you're constantly facing different challenges.



The role is all about communication so I interact with the writers, directors and executive producers all the time. I'm the main conduit between the writer and the production team on the episodes I lead on. This means facilitating a clear flow of communication between the producers and writers and helping to ensure any changes to the script are completed and distributed quickly.

I work directly with Sam, Matt [Strevens] and Chris – supporting them editorially, working between them and the writers, hearing their notes and discussing their creative vision for the show. I also support them in the practical and strategic planning for the year ahead; in other words, schedules!

With directors it's more of a case-by-case basis – Fiona and I piggy-back recording blocks so we each tend to get to know the directors on our blocks. The job is really to help them understand the characters, the story and the writer's creative vision for the episode as fully as possible by answering any questions they might have about the script.

Left inset: Ryan Sinclair (Tosin Cole).
Above: Series script editor Sheena Bucktowonsing.
Below left: Script editor Fiona McAllister.
Below right inset: Yasmin Khan (Mandip Gill).

SCRIPT EDITOR

Fiona McAllister

The 'script to screen' process can totally change depending on the episode, writer and any number of other circumstances that keep us on our toes. Generally though, the script editors get involved before the story gets to script stage, when the writers pitch their initial ideas. From these pitches, Chris leads storylining sessions for each episode with the script team and the guest writer (if applicable). The writer then uses the beats from these sessions to develop an outline, which is a breakdown of the episode that plots through the character arcs and events.

Once we have an outline, we work closely with Chris before meeting the writer to discuss notes and ideas, collaborating to make the story stronger. The writers then work their magic and turn the outline into their first draft script and we keep going through the notes process until the script is ready for Production to start prep for filming. At that point, the script team works closely with Nikki Wilson and Alex Mercer, the fabulous producers, to help realise the director's vision of the writer's story. It's a real group effort involving a lot of people to get the episode as extraordinary as it can possibly be.

Last year I tended to work closest with the writers and execs, which was a pretty great place to be. Our writing team is a dream. They're such a massively talented, lovely bunch – it's an absolute delight to work with them and see them in action in a story room. I'm a script nerd, so there's nothing like getting a new draft where the writer has deftly fixed something that felt like an insurmountable problem, or added a moment that makes you laugh out loud, or cry – which they manage with reassuring regularity.

When we get into prep, the directors come on board. Again, my interaction with the directors varies depending on the requirements of the block (did I mention there's a lot of variety in this job?) The general rule is that we act as intermediary between the director and the writer, but this isn't always needed – in Chris' episodes, for instance, he's usually on hand to talk to them directly. We're always available if the director wants to discuss anything (eg characters or moments in the script, or amends) but the most difficult part of this is trying to maintain a façade of professionalism when they pitch cool ideas.

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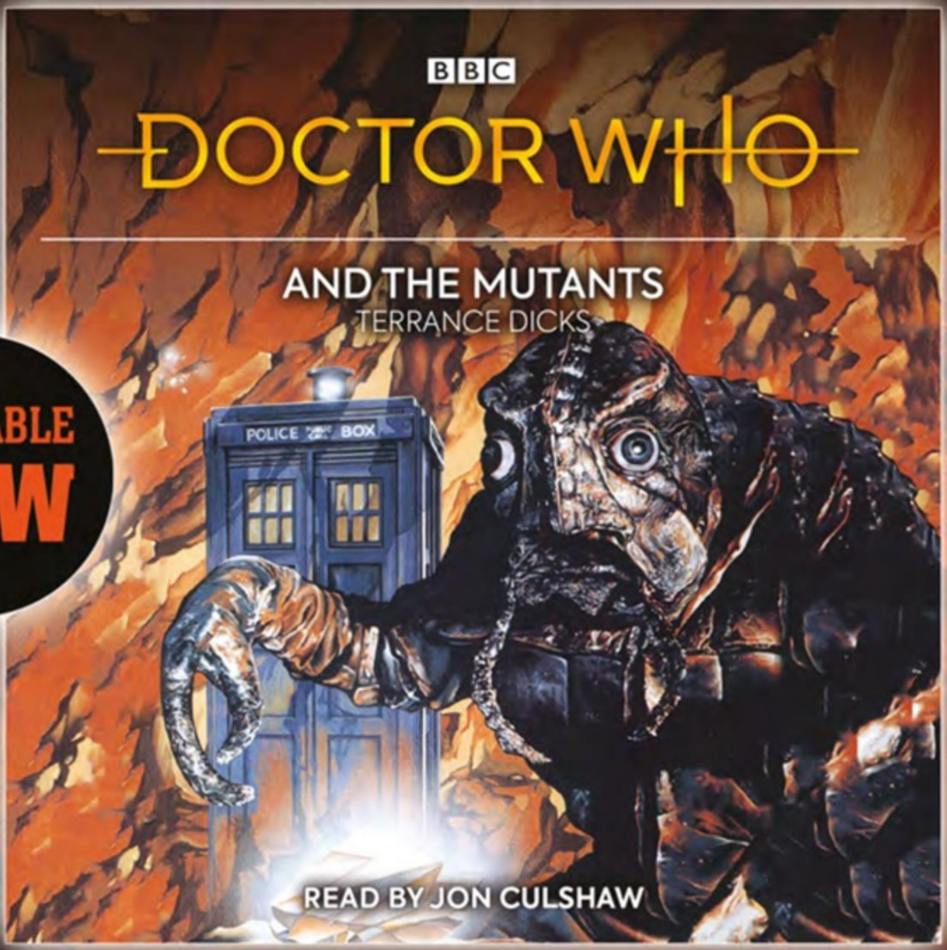
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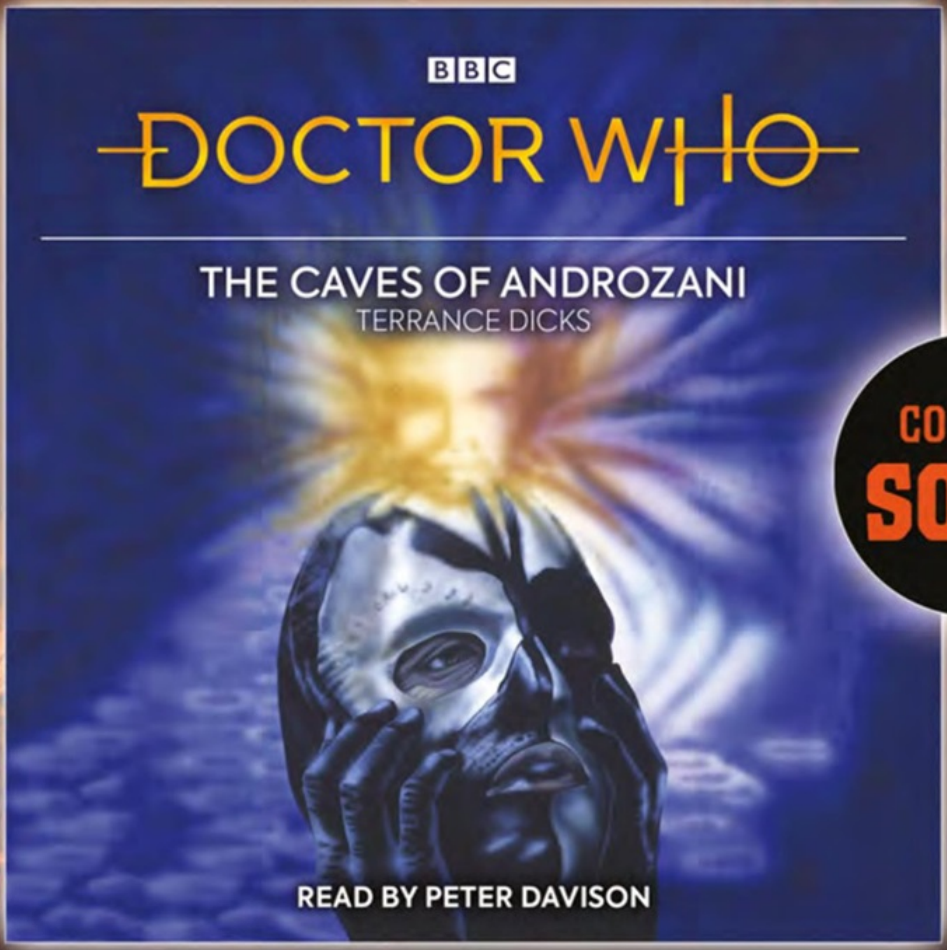
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EPISODE 5 BBC ONE SUNDAY 4 NOVEMBER 2018

The Tsuranga Conundrum

The Doctor and her friends are incapacitated and end up in hospital. But even there, they and the other patients are vulnerable to attack...

Preview by **MARCUS HEARN**

The Tsuranga Conundrum subjects the TARDIS team to an ordeal that truly brings them together as an ensemble. The Doctor remains at the centre of the action, but she's not the only hero. Knowing her companions better than they perhaps know themselves, the Doctor inspires Graham, Ryan and Yaz to be resourceful and to help resolve their predicament. Their fellow patients also have a crucial role to play...

Two hospital medics in this episode are played by Brett Goldstein and Lois Chimimba, while other members of the guest cast include actor and stand-up comedian Ben Bailey Smith and *Casualty*'s Suzanne Packer. The director is Jennifer Perrott.

"We saw some of Jennifer's short films and she came over from Australia to direct this and Pete McTighe's episode," says Chris Chibnall. "She's an absolute star, and she has a great director of photography in Simon Chapman, who's also Australian. Jennifer is great with characters and she's brilliant with sci fi. I predict she'll be directing a lot of the top drama you'll see on your screens in the UK over the next few years."

This series of *Doctor Who* has employed a wider variety of cinematographers than usual. "The relationship between the director and his or her director of photography is a really important one," explains Chris. "This year we've tried to make each episode as visually distinct as possible, so that partnership is really key. We've given the directors, and their directors of photography, the scope to create their own worlds and their own visual styles. Each one connects into the series, but each episode has its own visual identity."

The series' genre-hopping returns to science fiction for this race-against-time story, which features a new and distinctive threat. "The alien was created and named by Tim Price, who was one of the writers who was with us early on and did some work with us in the story room," says Chris. "He came up with a brilliant and unusual name for the alien and we all loved it. Tim was ultimately too busy to work on the show, but the alien was his creation."

In this series the Thirteenth Doctor faces lots of fresh obstacles and proves her mettle with new foes, such as the mysterious one she meets in this episode. Does Chris consider that his characters evolve through their encounters with monsters? "Oh yes," he says decisively. "I think that's the whole story of *Doctor Who*, isn't it?" **DWM**

Above: Director Jennifer Perrott.

Right: Yaz (Mandip Gill) and the Doctor (Jodie Whittaker) are part of a team working to solve *The Tsuranga Conundrum* (2018).

Demons of the Punjab

Yasmin's grandmother has secrets she will never share with her family. Looking for answers, a curious Yaz persuades the Doctor to take her to northern India. They arrive on a fateful day in August 1947...

Preview by **MARCUS HEARN**

The partition of India, which created the new nation of Pakistan, was a violent chapter in post-war history with consequences that still resonate today. There were immediate, geographical implications for the Punjab region, which was split between the two countries.

"Like Rosa Parks, Partition was one of the stories I knew I wanted to tell when I came into the job," says Chris Chibnall. "I was unsure about how we should approach this one, but then [co-executive producer] Sam Hoyle introduced me to Vinay Patel and brought him into the group. Vinay said, 'You might not want to do this, but I'd really like to do a story set during Partition.' It was very exciting that our intentions were aligned."

"I assume the recent 70th anniversary of Partition may have put it in both our minds, but when I sat down to think of ideas to pitch, Partition was always top of my list," says Vinay. "There's been a few pieces about it in the last year, but it still felt to me like an event that wasn't part of common knowledge in this country, especially in terms of the individual stories. And doing history on a human scale is what *Doctor Who* can excel at."

"This story is told through the perspective of characters at ground level," explains Chris. "It's about Yaz and her grandmother's secrets. Yaz now knows someone with a time machine, so she decides to find out what happened to her nanni when she was young. But this is *Doctor Who*, so when our gang goes back in history things inevitably get complicated."

What were the challenges in depicting such a traumatic period of history for a family audience? "You don't want to sugarcoat the violence and the sheer terror of the situation, but you also don't want to make it impossible for a parent to watch it with their child," says Vinay. "You need to understand that those times were dangerous and scary to be in, of course. However, you don't need to depict graphic violence to convey that. Arguably, the greater tragedy of Partition was in the psychological fallout; the fracturing of families and long-standing communities and wounds that still linger to this day. For those watching at home with their loved ones, I think that is both more relatable and heartbreaking than anything physical."

Director Jamie Childs and his cinematographer Sam Heasman conducted location recording in Spain. Vinay accompanied the cast and crew. "The days I spent there were some of the most memorable of my life," he says. "Watching Brad [Walsh] very casually whip out some quite decent Spanish was an unexpected highlight."

Chris says the finished episode has conceptual forebears in some of the series' earliest stories. "The idea of what we now might call 'global historicals' was embedded in the concept of *Doctor Who*," he points out. Of course, the major differences between the *Doctor Who* of 1964 and the *Doctor Who* of 2018 include budget, technical sophistication and location shooting. "This episode has epic landscapes, big emotions... and monsters," says Chris, smiling. "I don't know what else you could want from television!" **DWM**

Above: "You don't want to make it impossible for a parent to watch it with their child," says writer Vinay Patel.

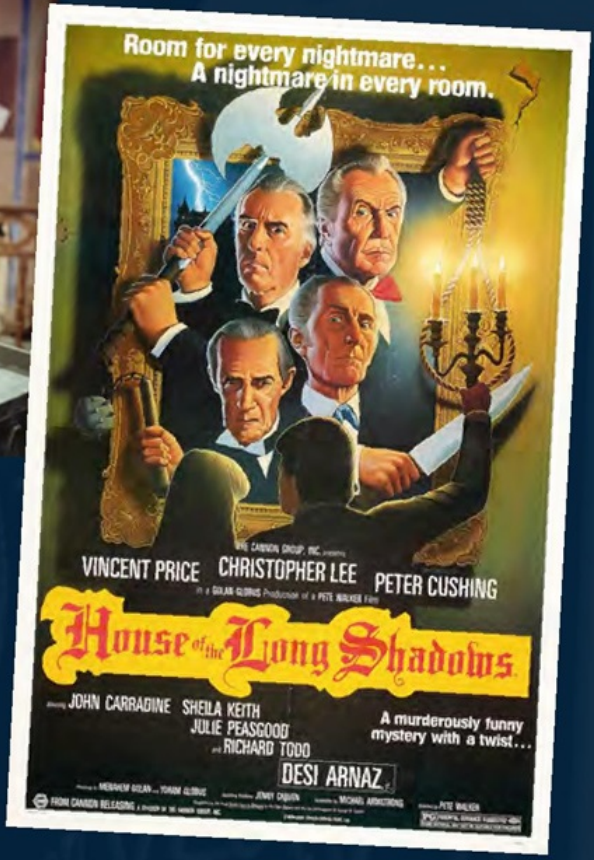
Below: Amita Suman as Umbreen in *Demons of the Punjab* (2018).

> **"Doing history on a human scale is what *Doctor Who* can excel at."** VINAY PATEL

DESIGNS *for* LIFE

Michael Pickwoad died in August, leaving a tremendous legacy of film and television work. Among his greatest achievements was seven years of outstanding production design for *Doctor Who*.

Feature by
ROBERT FAIRCLOUGH


Room for every nightmare...
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House of the Long Shadows
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JULIE PEASGOOD
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DESI ARNAZ
A murderously funny mystery with a twist...

Opposite page: Michael Pickwoad examines a model of his TARDIS set.

Opposite page inset: The TARDIS set under construction at Roath Lock Studios.

Above right: Michael's father, William Mervyn, as Sir Charles Summer and William Hartnell as the Doctor in *The War Machines* (1966).

Above centre: George S Patton (George C Scott) and Omar N Bradley (Karl Malden) in *Patton* (1970).

Above right: A poster for *House of the Long Shadows* (1983).

Right: Fiona Hatton-Jones (Pheona McLellan) and Professor Wagstaff (Patrick Troughton) in *A Hitch in Time* (1978).

Below left: Paul McGann as Marwood and Richard E Grant as Withnail in *Withnail and I* (1987).

Below right: Michael's rancid kitchen sink from *Withnail and I*.

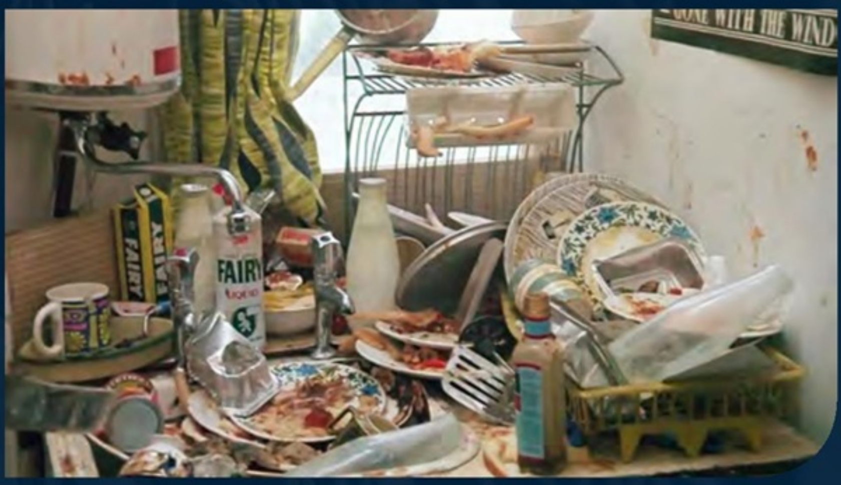
"If you can make the impossible look plausible, you're going somewhere in the right direction," Michael Pickwoad told me when I interviewed him earlier this year. He was proud of his design work on an astonishing 61 episodes of *Doctor Who*, as well as all eight instalments of the 2016 spin-off series *Class*. At 73 he had the creative energy of someone half his age, so it came as a shock to learn of his death.

Born in Windsor on 11 July 1945, Michael was the son of the character actor William Mervyn (1912-76; full name: William Mervyn Pickwoad) and stage designer Anne Margaret Payne Cook. Michael attended Charterhouse School in Surrey prior to studying environmental and civil engineering at Southampton University. The year before Michael graduated, his father guest-starred in the 1966 *Doctor Who* serial *The War Machines*. In 2011 Michael recalled witnessing his father confronting a robot menace on the streets of London; it was one of several First Doctor adventures that he saw. "I remember watching [*Doctor Who*] and it was always interestingly worrying," he said. "I particularly liked the psychology of the stories, and, provided the set didn't fall down, you sort of believed it."

After leaving university Michael abandoned his initial ambition to be a yacht designer in favour of a career designing films. As a draughtsman at Shepperton Studios, Michael first worked on the 1968 Boulting Brothers thriller *Twisted Nerve*. Then, while employed on Michael Winner's *The Games* (1970), he was asked to assess and cost a location shoot for *Patton*, Franklin J Schaffner's epic biopic of the famous American general. Using a drawing he'd done of the Knutsford location where Patton had been stationed ("marked with sandbags and trees, as no one had a photocopier in those days"), Michael skilfully negotiated three days' filming with a highly cost-conscious studio executive. Almost overnight, he had become an art director.

In 1973 Michael married Vanessa Orriss. (Of the couple's three daughters – Zoe, Katie and Amy – the last would become standby art director on *Doctor Who* between 2011 and 2014.) Throughout the 1970s and into the early 80s, Michael worked on an odd mixture of films, alternating such Children's Film Foundation productions as *Wreck Raisers*, *The Boy with Two Heads*, *Electric Eskimo* and *4D Special Agents* with several adults-only shockers for director Pete Walker: *House of Whipcord*, *The Comeback*, *Home Before Midnight* and *House of the Long Shadows*. Among his CFF engagements, incidentally, was a title that featured his father in the cast (the 1976 series *Chimpmates*), together with a curious little *Doctor Who* coincidence: the 1978 release *A Hitch in Time* starred the former Second Doctor, Patrick Troughton, as a scientist who invents a time machine.

"*Hawk the Slayer*, then *Comrades*, then *Withnail and I*," was Michael's succinct summary of the films that made a difference for him in the 1980s. The last, now considered a cult classic, enabled Michael to demonstrate his commitment to authenticity when styling the grimy Bayswater flat of two young out-of-work actors (played by Richard E Grant and the future Eighth Doctor, Paul McGann). "On the day before we were supposed to start filming," he recalled in a *Guardian* interview, "I sent out for a Chinese takeaway and smeared sweet and sour pork all over the plates in the sink... We didn't actually start filming until four days later, though, so when you see them pulling food out of the sink it really was as disgusting as it looked." →



Above left: Derek Bentley (Christopher Eccleston) faces the drop in *Let Him Have It* (1991).

Top centre: Gallifrey as seen in *Hell Bent* (2015).

Right: The chamber of the dead in *Twice Upon a Time* (2017).

Far right: Gemma Arterton (as Elizabeth Bennet), Jemima Rooper (Amanda Price) and Elliot Cowan (Mr Darcy) in *Lost in Austen* (2008).

Bottom: Ian McKellen, Michael, and Jim Caviezel pictured during production of *The Prisoner* (2009).

Below left: Patrick McGoohan on location in Portmeirion, from the original series of *The Prisoner* (1967).

Below right: Caviezel in Swakopmund for the 2009 remake.

→ At the beginning of the 1990s Michael worked on another pair of notable British films. For *The Krays* he recreated the cramped home of the gangster twins' mother and the seedily glamorous clubland they presided over. Michael's eye for historical accuracy was also brought to bear on *Let Him Have It,* in which the role of Derek Bentley (unjustly hanged for murder in 1953) was an early showcase for future Ninth Doctor Christopher Eccleston.

With television changing to a more cinematic mode of production, Michael's career became directed mainly towards the small screen, starting with the 1989 political drama *Rules of Engagement*. Other notable titles that benefited from Michael's cinema-trained instincts were the comedy anthology *Murder Most Horrid* (1991), 12 episodes of the legal drama *Kavanagh QC* (1996-98) and such TV movies as *Cider with Rosie* (1998), *The Deal* (2003) and *Longford* (2006), the last of which brought him a BAFTA nomination.

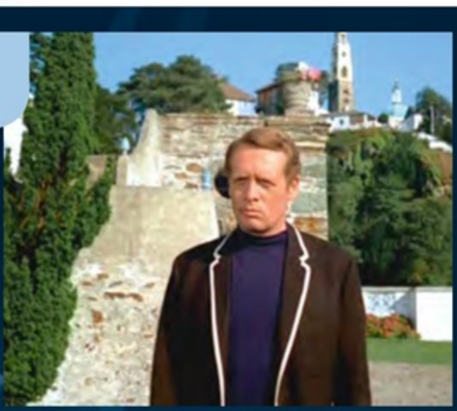
Michael's first experience of TV fantasy was *Lost in Austen* (2008), which was about a 21st-century woman adrift in Jane Austen's 19th-century novel *Pride and Prejudice*. The following year Michael was assigned to the big-budget remake of Patrick McGoohan's psychedelic thriller *The Prisoner,* a co-production between ITV and the American network AMC. Another year on, *Doctor Who* production designer Edward Thomas was leaving the series and Michael was invited to be his replacement. "I couldn't think why they wanted me to do it," he recalled. "But then, *The Prisoner* may have been a good way into *Doctor Who*."

Doctor Who seemed like the production Michael had been waiting his whole career to work on. Over seven years Michael rose to every challenge the programme presented him, including Kazran Sardick's palatial home, a Russian atomic submarine, the Time Lord citadel on Gallifrey, a frost fair on the Thames and the cathedral-like hive of Testimony. Michael's designs spanned the dawn of time to the end of the universe. "There was never a dull moment," he observed with characteristic understatement. "You had to do some pretty odd things."

Doctor Who certainly benefited from the wide experience Michael had enjoyed; when he joined the programme, he'd already been involved in art direction and production design for over 40 years. Interviewed for the BAFTA website in 2011, Michael pointed out that his time working for the Children's Film Foundation had taught him "how *not* to spend money" – ideal training for such a cost-conscious series as *Doctor Who*.

His work on various historical dramas also proved an asset. "The actual sci-fi bits were all quite fun," he mused, "but

COUNTRY OF THE MIND

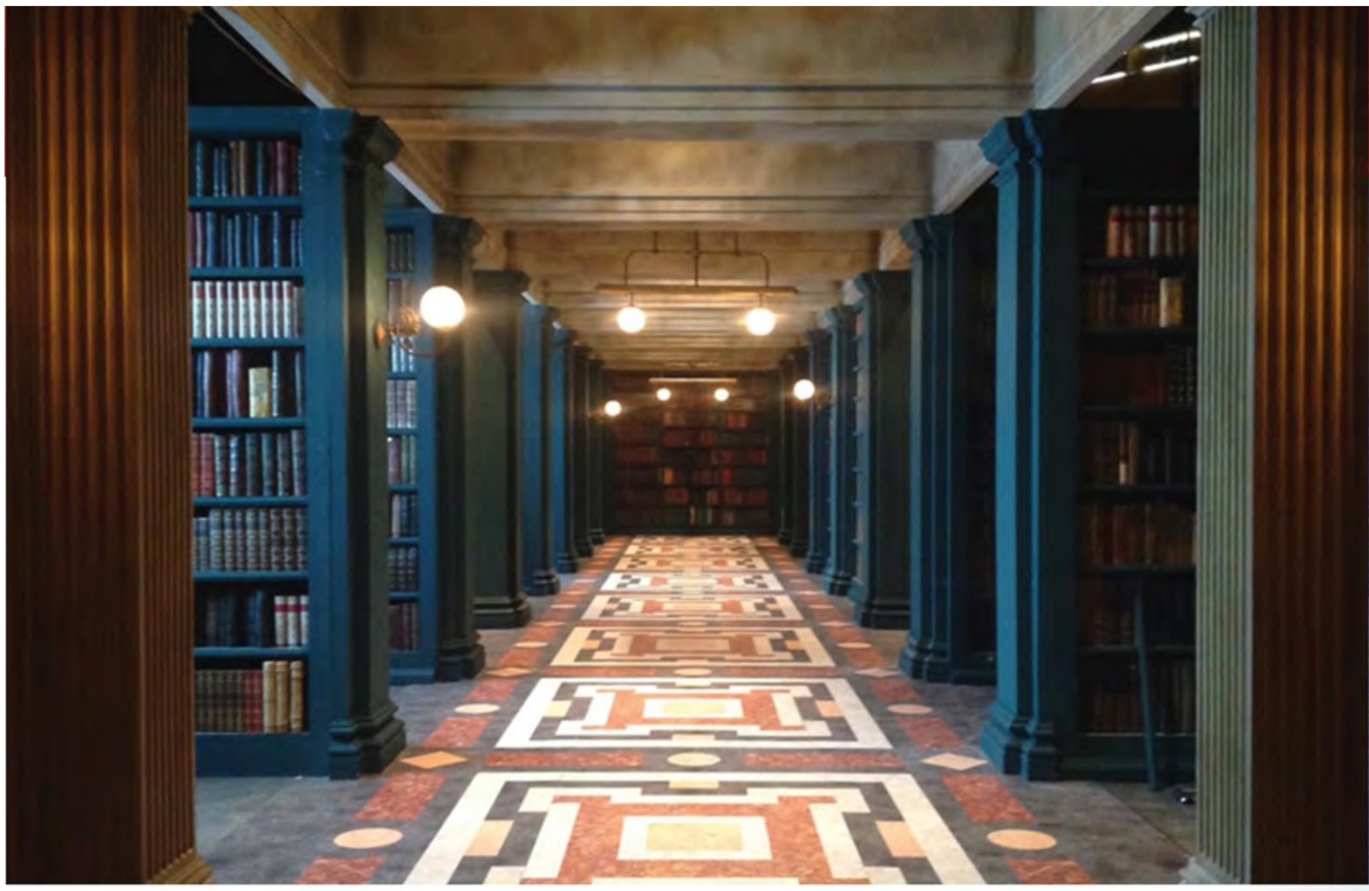


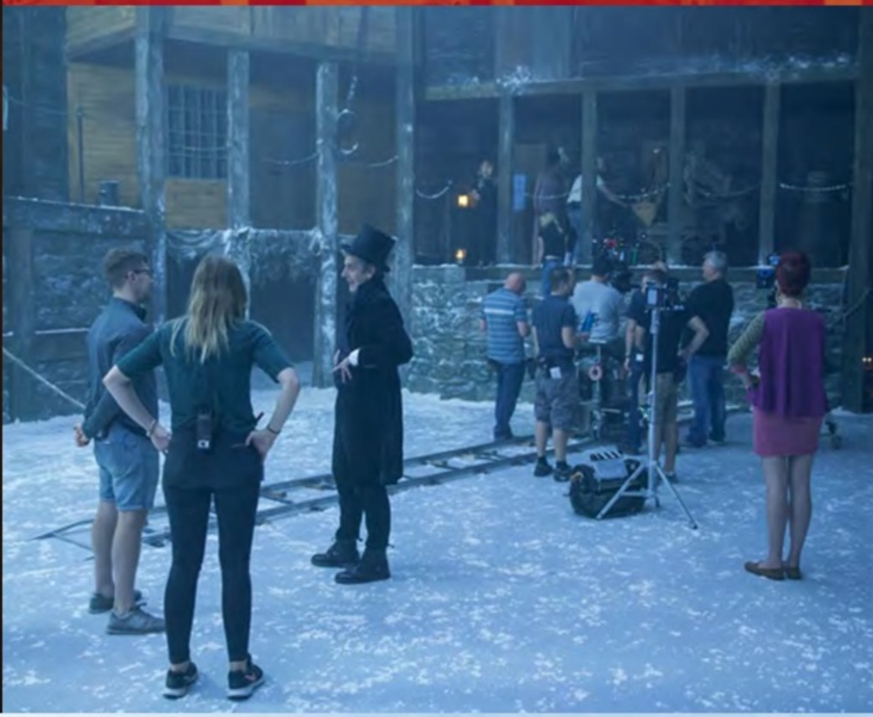
In 2016 Michael Pickwoad invited me to his Oxford home to discuss his work on ITV and AMC's six-part remake of *The Prisoner* (2009), a mini-series about a rebellious intelligence agent held in an isolated, idyllic open prison. In an amiable chat over dinner, he talked me through a pile of notebooks full of sketches, logo ideas and reference material.

Michael knew the original series well. The location filming for the 1960s version was done in the architectural folly of Portmeirion in North Wales, which Michael felt had been chosen because "It represented a claustrophobic, oppressive country of the mind."

He was enthusiastic about the way the series – with its Village complex – had created a stylised brand for a whole community. Taking this as his starting point for the 2009 update, filmed in Swakopmund in Namibia, Michael devised "an idealised, colourful toy town". He was particularly pleased with the Village taxis, which had no windscreen wipers: "Toy cars don't."

Michael remained unruffled when, at an early stage, *The Prisoner*'s original director was replaced by Nick Hurran; the two men would later work together on *Doctor Who,* most notably on *The Day of the Doctor* (2013). Although *The Prisoner* met with mixed reviews, there was no doubt that Michael's design work was an exemplary extension of the original. In recognition of this, he was nominated for the 2009 award for Excellence in Production Design by the Art Directors' Guild.





"THERE WAS NEVER A DULL MOMENT. YOU HAD TO DO SOME PRETTY ODD THINGS."

sometimes, when it came to the historical bits and real life, as it were, it didn't quite live up to the normal standards of BBC costume drama. It was a question… of giving [*Doctor Who*] a bit of a kick, of making the non-sci-fi bits classier. When I did *Lost in Austen* for ITV, I remember thinking to myself, 'The way to do this is to make it better than BBC costume drama.' OK, it may be a nonsense story, but the better you make the setting, the more believable the nonsense is, and everyone will go with it."

D*octor Who* director Rachel Talalay was in awe of Michael's talent and encyclopaedic mind. "Michael was the most knowledgeable person about the widest variety of facts of anyone I ever met," she says. "Whether he was telling you a historical, or architectural, or film or engineering detail, he was 50 metres deeper. Location recce'ing with him was an education in anything and everything. I particularly loved the times we scouted Welsh castles, because it's a privilege afforded few to be allowed into locked rooms, and doing this with Michael was a dive into history.

"He kept all the notebooks of his previous shows and episodes and often referred to his previous work while pitching new approaches. From the details of *Withnail and I* to Michael's passion for the engineer Isambard Kingdom Brunel, he was endlessly entertaining. He taught me about art and architecture, physics and people and life. Michael never pandered and always challenged… One of the greatnesses of *Doctor Who* is that each episode is different. I had to research the history of *Who*, so myself and Michael went to St Paul's Cathedral and studied time dilation around a black hole. Michael always added depth of knowledge and a filmic vision to things that seemed unfilmable.

"I have three favourite memories of working with Michael," Rachel adds. "When we were looking for the balcony to the Nethersphere in *Dark Water* [2014], we thought 'outside the box' and went from boiler rooms to the roof of the St David's Hotel, which the architect Richard Rogers designed, to a semiconductor plant near Newport. Michael and I were sent to the clean room and were given an internal tour of the manufacturing of the semiconductors. Although we obviously couldn't take a film crew into this super-clean environment, everything was research, and I managed to get both a history of the architecture and of hi-tech manufacturing from Michael in one visit.

"Three years later, tech surveying for *The Doctor Falls* [2017], I was struggling with the location we had defaulted on," she admits. "It wasn't really representing Steven Moffat's script, and Michael and I were twisting ourselves into →

Above left: Part of the Vatican library set from *Extremis* (2017).

Above right: Michael recreated a London frost fair for *Thin Ice* (2017).

Below inset: Director Rachel Talalay at work on *The Doctor Falls* (2017).

Bottom left: The Nethersphere balcony in *Dark Water* (2014).

Bottom right: The Doctor (Peter Capaldi) is rescued from a rooftop in *The Doctor Falls*.

Below: Two views of Michael's stunning design for the TARDIS control room.

Bottom left: A set for the inside of the submarine in *Cold War* (2013).

Bottom right: Peter Capaldi as the Doctor, studying his sonic screwdriver.

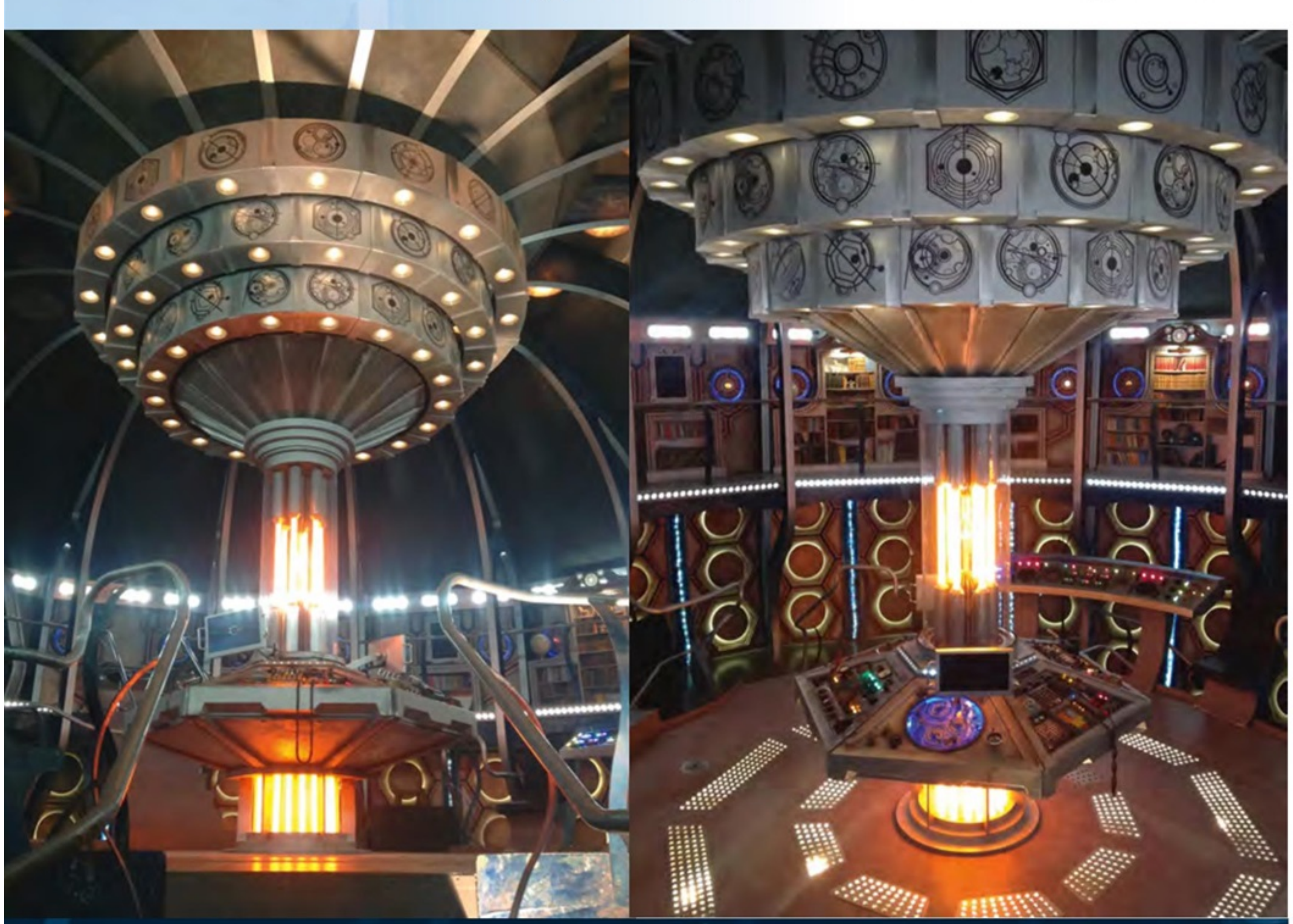
→ pretzels to make it work. Producer Peter Bennett looked at our furrowed brows and said to Michael, 'What would you build?' We went straight to a pub and Michael redesigned the entire episode on napkins, just days before we started shooting.

"And then there's Michael's TARDIS – the best set I've ever been honoured to shoot on. It was its own engineering feat as well as a simply beautiful place; nary a bad angle, from the balcony to the below deck. I spent a lot of time in there, working out different ways to light it to different moods and moments, and Peter Capaldi would often put his chair there to have some contemplation time between scenes on other stages. I relished taking VIP visitors to look at it and strongly bonded there with Chris Addison and Sanjeev Bhaskar, and many other awed fans who melted into its greatness."

By the time I interviewed him, Michael was looking back on his time on *Doctor Who* with great affection. He'd been heavily involved in the design of the Twelfth Doctor's sonic screwdriver and remembered "the wonderful moment when we gave Peter Capaldi a marker pen disguised as the sonic screwdriver – you took the end off and underneath was a dry marker. It led to a terrific smile on his face because he wasn't expecting that." Bringing the interview to a close, Michael said, "Until late summer I'm doing this Stephen Poliakoff series, *Summer of Rockets,* and that's quite enough at the moment! After that, we shall see."

Michael died on 27 August, a great loss to the many friends, family members and colleagues who knew him. *Doctor Who* showrunners Chris Chibnall and Steven Moffat were especially generous in their tributes, the latter pointing out that "He was a genius and a gentleman and we will all miss him."

Asked in 2011 about what advice he had for aspiring production designers, Michael's answer summed up his entire, extraordinary career: "The aim is to make sets and locations particular and pertinent. You then add visual information by using wit and allegory, in detail and dressing. Have the courage of your convictions to carry out ideas. Keep up the momentum so you can react quickly to changes of plan. An efficient and well-run art department is an inspiring contribution to successful filming." **DWM**



PICKWOAD WISDOM

According to former *Doctor Who* showrunner Steven Moffat, one of Michael Pickwoad's key observations about production design went like this: "A production designer should think like a director and behave like a producer."

As well as drawing attention to this "typical piece of Pickwoad wisdom," Moffat explained on the official *Doctor Who* website how it worked in practice: "He had an exquisite visual sense, of course, but like a director he always saw everything through the lens. It didn't matter how it looked in the studio, it mattered how it looked on the screen. He nailed that every time. And yes, he behaved like a producer. *Doctor Who* never had the movie-scale budget it needed, and our secret weapon for hiding that was Michael Pickwoad. In no time flat, with next to no money, he gave us arctic vistas, Viking villages, the Sheriff of Nottingham's castle, any number of spaceships, the best submarine I've ever seen on screen and the finest ever version of the TARDIS control room. And through it all, he was kind, and courteous, and funny."

Moffat's successor as showrunner, Chris Chibnall, was equally complimentary about Michael's incomparable *Doctor Who* legacy. "His contribution to the show during Matt Smith and Peter Capaldi's era was immense and varied, conjuring up distant galaxies and historical eras – as well as an iconic TARDIS interior – with equal brilliance... Michael's effect on the show will always be remembered and everyone from the *Doctor Who* family will miss him."

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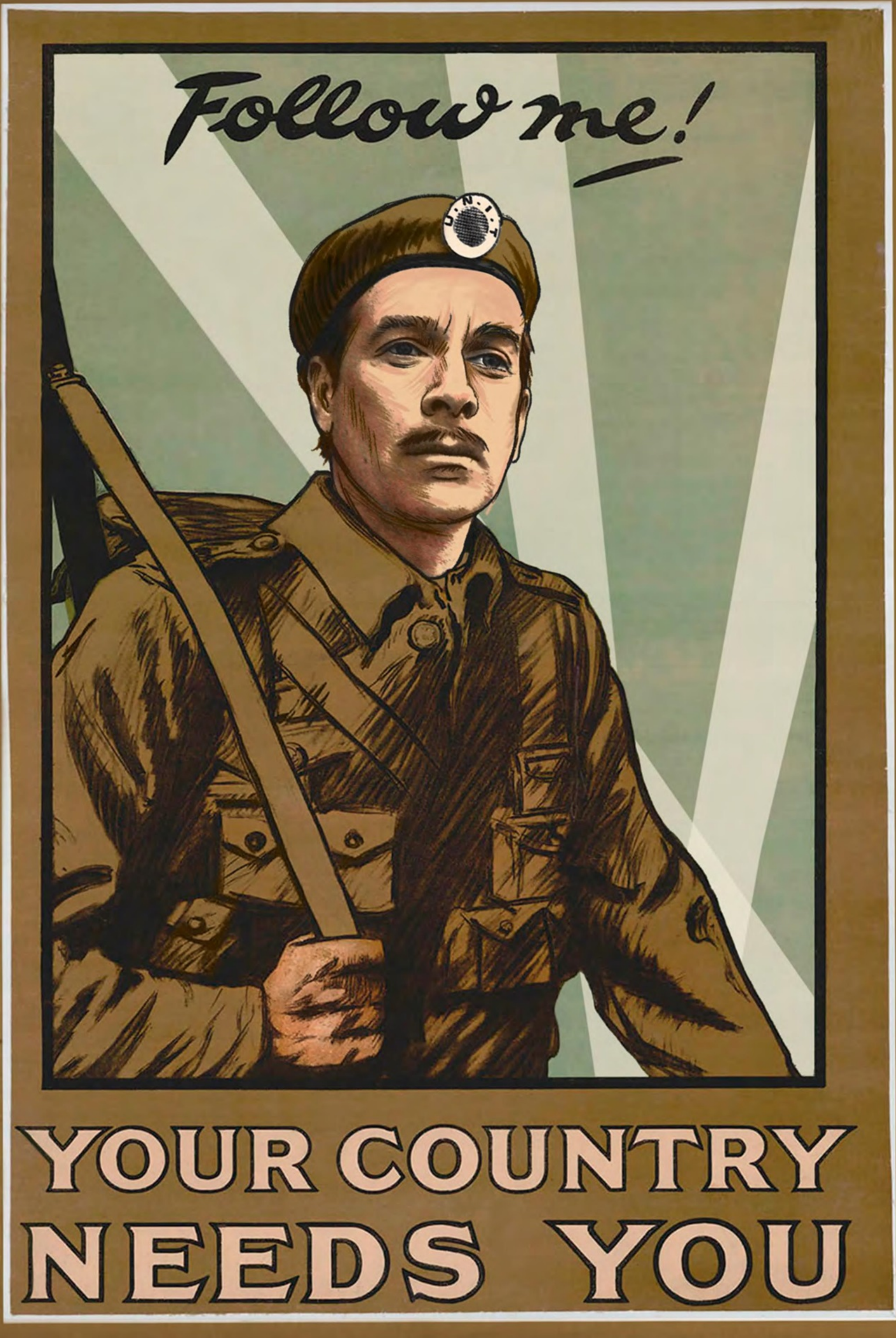
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Counterstrike

THE ORIGINS OF UNIT

The United Nations Intelligence Taskforce made its debut in *Doctor Who* 50 years ago. The close-knit 'UNIT family' of the early 1970s is fondly remembered, but the original concept for the organisation was subtly different...

Feature by **ROBERT FAIRCLOUGH**

On the night of 3 July 1967, Lieutenant Colonel Colin Mitchell – commander of the Argyll and Sutherland Highlanders – led his soldiers into the city of Crater in the British Middle Eastern colony of Aden. Mitchell's offensive retook the city from 500 terrorists with only one casualty, while his media savvy ensured that his courageous action was headline news in the United Kingdom. He was soon nicknamed 'Mad Mitch'.

In the following year Douglas Camfield was assigned to direct the *Doctor Who* serial *The Web of Fear*, which included a new military foil for the Doctor. In 1984 Camfield observed in **Doctor Who Magazine** that "[Colonel Lethbridge-Stewart] was a rather straight-laced, up-and-down bloke when he was first conceived... One way or another, I did a bit of thinking. Could we make him more interesting, younger and more dashing? Someone like Mad Mitch... Perhaps he could be one of those Anglicised Scottish aristocrats found in the Highland regiments?"

Nicholas Courtney, cast as Lethbridge-Stewart, agreed with Camfield. In a 1983 issue of **DWM** he noted that Mitchell "like all good officers... would lead his men from the front, and never ask them to do anything that he couldn't do." Camfield's feel for the zeitgeist, Courtney's assured performance and a drive towards realism on the part of producer Peter Bryant were to have long-term repercussions on the direction *Doctor Who* took in the late 1960s. Fifty years later, we're celebrating the formation of the organisation that Lethbridge-Stewart went on to command: the United Nations Intelligence Taskforce.

When *The Web of Fear* was well received, Bryant worked with his story editor, Derrick Sherwin, to define the format for a contemporary Earth-based, UNIT-driven *Doctor Who*. "I sat down and wrote a couple of pages about this special taskforce," Sherwin told **DWM** in 1990, "specifically with members from all nations, which had been set up to investigate funny things happening in space or the possibility of UFOs or whatever. It was basically an intelligence unit – with special powers and, on some occasions, special weapons – which had access to scientists and laboratories and all the kind of things that the Doctor might need."

It was an important point that UNIT was specifically the *United Nations* Intelligence Taskforce. Following the Second World War, on 24 October 1945 the UN was established with the aim of preventing such a disastrous conflict from occurring again. Its Security Council was based in Geneva in Switzerland, a country that had remained neutral in both world wars. Notable successes in the UN's first 20 years included authorising military intervention against invading communist forces in South Korea, together with the United Nations Operations in the Congo; initiated in 1960, UNOC restored the breakaway African state of Katanga to the jurisdiction of the Democratic Republic of Congo in 1964. By the time Sherwin drafted plans for the Doctor's new colleagues, the UN was still topical enough to provide the background to UNIT, primarily because contact with extraterrestrials would be of worldwide concern.

The designation 'intelligence taskforce' in UNIT's title suggested a jurisdiction allied to the British security services,

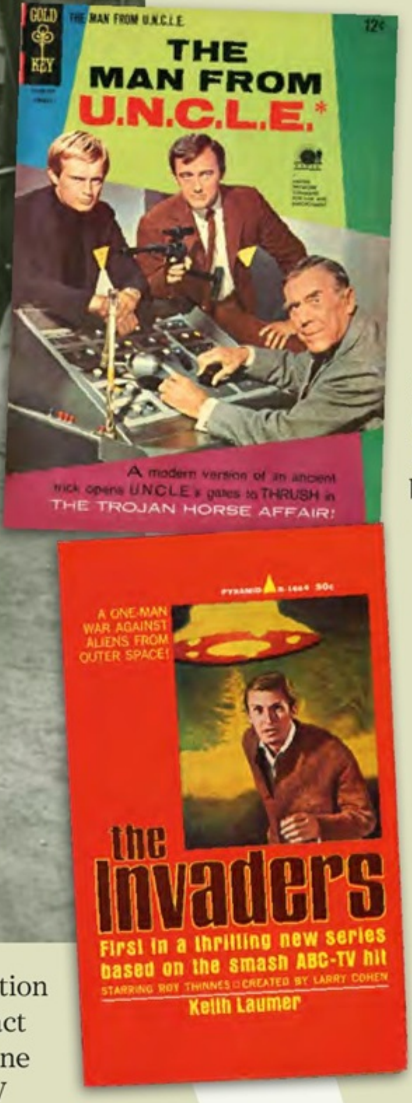
→

Opposite page: The inspirational figure of Brigadier Lethbridge-Stewart (Nicholas Courtney).

Left: Colonel Lethbridge-Stewart leads his men from the front in Episode 4 of *The Web of Fear* (1968).

Top: Director Douglas Camfield.

Above: Writer and producer Derrick Sherwin.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Above: UNIT troops confront the Cybermen in Episode Eight of *The Invasion* (1968).

Right inset: Two TV tie-ins from 1967: a comic book of *The Man from UNCLE*, published by Gold Key, and a novel based on *The Invaders*, published by Pyramid.

Below: The Brigadier, wearing his light-coloured uniform, in Episode 1 of *Spearhead from Space* (1970).

→ MI5 and MI6, which defended the UK, respectively, from threats from inside and outside its borders. UNIT's remit was, roughly speaking, to protect the world from (to quote the 1970 story *Spearhead from Space*) "anything on Earth, or even beyond". Fashionably, the taskforce's snappy initials-that-also-made-up-a-stylish-sounding-name saw UNIT take inspiration from the highly popular spy-fi genre of the 1960s, which had similar-sounding organisations like UNCLE (*The Man from UNCLE*, 1964-68) and NEMESIS (*The Champions*, 1967-68).

Thanks to the American space programme's ambition to land a man on the Moon by the end of the 1960s, and its succession of orbital flights beginning in 1961, "funny things happening in space" was a major preoccupation of the decade. Space exploration had an inevitable impact on popular culture, none more so than in the TV series *UFO* (1970-73), which focused on the paramilitary operations of an alien defence force with a base on the Moon. Lethbridge-Stewart's comment about deep space probes attracting attention to the Earth (from the 'mission statement' scene in *Spearhead from Space*) could apply equally to *UFO*, as well as other, earlier alien-incursion dramas: ITV's *Undermind* (1965), the imported American series *The Invaders* (1967-68) and, particularly, the BBC's *Counterstrike* (1969), in which an alien based on Earth – 'Simon King' (Jon Finch) – defended the planet from attack.

In Derrick Sherwin's UNIT pilot story *The Invasion* (1968), directed by Camfield, the now promoted Brigadier Lethbridge-Stewart leads his troops against the Cybermen. The story revealed a new scenario for the Doctor (Patrick Troughton) and his companions, as they were assisted by a military investigation force, complete with a Hercules transporter plane (serving as UNIT HQ), a helicopter, four-wheel drives and (off-screen) a hypersonic jet that could be over the Russian border within two hours. With all the military ordnance on display – helpfully provided to the production team by the army and the RAF as a public relations exercise – there was also the opportunity for action sequences and pyrotechnic spectacle, as UNIT soldiers performed a rooftop helicopter rescue and battled Cybermen with grenades and bazookas.

UNIT'S REMIT WAS, ROUGHLY SPEAKING, TO PROTECT THE WORLD FROM "ANYTHING ON EARTH, OR EVEN BEYOND".

Sherwin's view of the Brigadier was rather different to the cool, practical Lethbridge-Stewart established by writers Mervyn Haisman and Henry Lincoln in *The Web of Fear*. Speaking to **DWM** in 1983, Sherwin observed, "The Brigadier was a typical crass idiot from the army, but nevertheless quite intelligent, reliable, honest, and straightforward." In *The Invasion* the Brigadier is prone to corny statements like, "I'm going to raise hell and get some action," and is unapologetically sexist – a noticeable contrast to the respect he shows scientist Anne Travers (Tina Packer) in the earlier story.

Away from the ripe dialogue, stunts and explosions, Sherwin had clearly thought about how UNIT functioned within the bureaucracy of the British state. Any major military action had to be authorised by a senior military officer who was UNIT's liaison with the Ministry of Defence (in *The Invasion* this was Major General Rutledge); if permission was refused, the Brigadier could refer the matter to UNIT Command in Geneva, which had the authority to overturn the decision. There would be variations on this; sometimes UNIT's plans could be approved or vetoed by the Home Secretary (as in *Doctor Who and the Silurians*, 1970) or the relevant 'minister' (see *Robot*, 1974-75). But by and large this credible structure remained in place throughout the 1970s.

Elsewhere, UNIT's authority was more suggestive of a security establishment that wasn't bound by constitutional legality. The organisation had its own detention block where it could hold prisoners almost indefinitely (UNIT troopers carried handcuffs). More disturbingly, Lethbridge-Stewart appeared to have the authority to fire on unarmed civilians if they didn't follow orders, using his revolver to threaten medical staff in *Doctor Who and the Silurians* and a civil servant in *The Claws of Axos* (1971).

When the Doctor was confined to late 20th-century Earth by the Time Lords – and Troughton was replaced by the 'action Doctor', Jon Pertwee – Bryant and Sherwin redefined *Doctor Who* as what would now be described as a 'precinct drama', a name derived from American

MAD MITCH

Lieutenant Colonel Colin Campbell Mitchell, Lethbridge-Stewart's real-life military model, was born in north-west London on 17 November 1925. His father was also a lieutenant colonel in the Argyll and Sutherland Highlanders, and from an early age the younger Mitchell was proud of his Scottish heritage. He enrolled in the Argylls in 1943 and saw action in Italy; afterwards, he served in Palestine, the Korean War (1950-53), Cyprus and Kenya.

In Palestine, Mitchell had learned the value of cultivating good relations with the press; unfortunately, this tactic backfired on him during his campaign against Aden insurgents in July 1967. Although Mitchell's bravery was lauded in British papers and he felt "that single moment in Crater was worth all my quarter century of soldiering", the Ministry of Defence was unhappy with Mitchell's popularity and his public criticisms of its handling of the Aden crisis. He was duly informed that, unlike his *Doctor Who* counterpart, he wouldn't be promoted to Brigadier.

Mitchell resigned from the Argylls in 1968, realising that his efforts to save his beloved regiment from being disbanded as part of MOD cuts would be better served if he were outside the army; his eventual victory was, he felt, his greatest achievement. As an MP, Mitchell went on to represent the county of Aberdeenshire between 1970-73, and in later life he set up the HALO Trust – Hazardous Areas Life Support Organisation – to clear landmines from former war zones.

Mitchell died on 20 July 1996.

TV series based in a police station with a regular cast of characters. Despite his misgivings, the show's new script editor, Terrance Dicks, more than rose to the challenge of devising novel stories set in one time and place.

Apart from the straightforward alien-attack adventure *Spearhead*, which opened Season 7, the dramatic emphasis in the other stories that included aliens was very different. *Silurians* focused on the discovery of an intelligent, indigenous reptile species and the implications for humanity, while the events of *The Ambassadors of Death* (1970) may have looked like an invasion but were a deliberate ploy to inflame world opinion and start an intergalactic war. Both stories also alluded to contemporary anxieties, notably xenophobia, at a time when race relations were a sensitive issue. In *Silurians*, the Brigadier, ignoring the Doctor's request to reason with a race that has prior claim to the Earth, cold-bloodedly destroys them, yet in *Ambassadors* he prevents a war fuelled by bigotry, arresting the deluded architect of the plan, General Carrington (John Abineri). Depending on the political expediency of the situation, it's exactly how you would expect the commander of a security force to behave.

The crises in *Silurians* and *Ambassadors* also have international implications: the Silurian epidemic designed to eradicate humans spreads to Europe, while the appearance of the aliens' spacecraft over the Earth triggers an emergency session of the UN Security Council. The positioning of UK UNIT as an important player in global events "outside the normal security pattern" continued in Season 8 in 1971: it provides security for the first world peace conference in *The Mind of Evil*, while in *The Claws of Axos* UNIT comes into conflict with the Ministry of Defence over the international rights to distribute an alien "thinking molecule". After *Day of the Daleks* (1972), which has UNIT guarding a second world peace conference, it's notable that its attention is (usually) focused on threats within the UK.

Under new producer Barry Letts, who took over during UNIT's first full year, changes were being made that gradually softened the organisation's hard edges. Costume designer Bobi Bartlett's original, light-coloured uniforms – that had set UNIT apart from the UK's armed forces – were replaced by conventional khaki battle dress that made the soldiers look like part of the British Army.

The characters also began to be written domestically as well as professionally, with the Brigadier taking an indulgent interest in the welfare of Sergeant Benton (John Levene) and Captain Yates (Richard Franklin) in *The Mind of Evil*. In the same story Lethbridge-Stewart is set up as a figure of fun for the first time, excluded from discussions between the Doctor and the Chinese peace delegate Fu Peng (Kristopher Kum) as they converse in the latter's native dialect.

The hard-bitten, heavily armed UNIT that Bryant and Sherwin envisaged is a long way from Yates and Benton watching a rugby match in *The Dæmons* (1971) or the Brigadier and the Doctor attending a variety show in *Planet of the Spiders* (1974). However, it's the comfortable familiarity of what Courtney once called "Brig's army" – the Doctor, Yates, Benton and ditzy trainee agent Jo Grant (Katy Manning) – that viewers remember 50 years on with such affection. Possibly taking inspiration from the US science-fiction series *Star Trek* (1966-69), Dicks and Letts made five regular, likeable characters representative of a whole organisation, with new recruits added as required for additional skills or for use as cannon fodder.

Doctor Who may not have endured if Bryant and Sherwin's UNIT template hadn't evolved, and the Doctor's ability to use the TARDIS hadn't been restored. It's notable, however, that arguably the most successful UNIT story of 21st-century *Doctor Who* – 2015's *The Zygon Invasion* and *The Zygon Inversion* – has the kind of plot that would have made a seamless addition to Season 7: a tense thriller with global implications alluding to a real political situation, namely the resettlement of refugees and radicalised terrorist groups.

Fifty years on, the original, hard-hitting concept of UNIT still works. **DWM**

Top inset: Lieutenant Colonel Colin Campbell Mitchell, aka 'Mad Mitch'.

Above from top: Script editor Terrance Dicks and producer Barry Letts in 1970.

Left inset: Katy Manning as Jo Grant in *The Mind of Evil* (1971).

Left: Captain Yates (Richard Franklin), General Finch (John Bennett), Sergeant Benton (John Levene) and the Third Doctor (Jon Pertwee) in Part Two of *Invasion of the Dinosaurs* (1974).

MILITARY MANOEUVRES

On many levels UNIT was an incongruous addition to *Doctor Who*, but stories featuring the Brigadier and his successors have proved very useful…

Feature by **JONATHAN MORRIS**

What is a military organisation like UNIT doing in *Doctor Who*? Isn't it kind of the opposite of the whole premise? The Doctor is an iconoclast, not part of the establishment. He is a man of peace who believes that violence never ends violence. And he's a traveller, a wanderer in time and space. So what is he doing stuck in the Home Counties of England in only one time?

Ever since I was a kid, reading the Target novelisations of Jon Pertwee's stories, this has puzzled me. It's as if, for a couple of years in the early 1970s, *Doctor Who* became a different series altogether. A more formulaic one and a more generic one. The 'scientist working alongside the military' set-up is very derivative of alien-invasion films such as the 1967 Hammer production of *Quatermass and the Pit,* as well as bearing a marked similarity to the format of the contemporaneous ITC Entertainment series *UFO*.

Even *Doctor Who*'s producer and script editor during the early 1970s, Barry Letts and Terrance Dicks, felt that their predecessors' scheme of having the Doctor exiled to present-day Earth was a "fundamentally rotten idea" and decided to gradually phase out UNIT stories. And yet it has remained a part of *Doctor Who* ever since, returning in *Aliens of London/World War Three* (2005) and featuring in stories as recent as 2016's *The Return of Doctor Mysterio*. So why has UNIT endured?

The first reason is simply one of plausibility. As soon a you establish that the authorities are aware of multiple invasions of Earth, it would be unbelievable if there weren't some sort of military department dedicated to the problem. This is why UNIT was introduced in *The Invasion* (1968); it's the first story to be set on present-day Earth after the events of *The Web of Fear* (also 1968) so you'd expect the authorities to be alert to alien threats and to prepare for them. Similarly, when the series returned in 2005 it was quickly established that the authorities know of the existence of aliens – experts with alien knowledge are gathered in *Aliens of London* – and so UNIT returned as a useful shortcut. Because, once you've established one top-secret organisation dedicated to investigating alien activity, you don't need to establish another – although, of course, it could be argued that the introduction of Torchwood did just that!

Another reason to use recurring motifs and characters is to create a sense of a consistent 'world'. So, very soon after UNIT is established, we see that it has a headquarters in a manor house with a laboratory for the Doctor, that it has a Central Control in Geneva and that its soldiers wear red berets and aviator-style badges (from 2005's *The Christmas Invasion*). Most obviously, the sense of consistency comes from recurring characters such as Brigadier Lethbridge-Stewart, although it's interesting to note that it took a while for the rest of the UNIT 'family' to be established.

The character of Benton, for example, after debuting in *The Invasion*, doesn't appear in the first two Jon Pertwee →

When the series returned in 2005 it was quickly established that the authorities knew of the existence of aliens.

Opposite page: UNIT personnel from the last five decades: Brigadier Alistair Gordon Lethbridge-Stewart (Nicholas Courtney) in *Terror of the Autons* (1971), Private Ross Jenkins (Christian Cooke) in *The Sontaran Stratagem/The Poison Sky* (2008) and Brigadier Winifred Bambera (Angela Bruce) in *Battlefield* (1989).

Above: John Breslin as Captain Munro with Nicholas Courtney as the Brigadier in a rehearsal shot from Episode 2 of *Spearhead from Space* (1970).

Below left: Christopher Eccleston as the Doctor (standing to the left of the doorway) rehearses the scene where UNIT personnel see the Slitheen unmask themselves in *Aliens of London* (2005).

Below right: In *The Christmas Invasion* (2005) UNIT HQ was located beneath the Tower of London.

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MILITARY MANOEUVRES

Right: Captain Yates (Richard Franklin), Olive Hawthorne (Damaris Hayman), Sergeant Benton (John Levene), Jo Grant (Katy Manning) and the Doctor (Jon Pertwee) in Episode Three of *The Dæmons* (1971).

Right inset: *The Mind of Evil* (1971) was the first of only two stories to feature Corporal Bell (Fernanda Marlowe).

Below left: Jemma Redgrave as Kate Stewart, the Brigadier's daughter, in *The Power of Three* (2012).

Right: UNIT's Colonel Mace (Rupert Holliday-Evans) and the Doctor (David Tennant) in *The Poison Sky* (2008).

→ UNIT stories of 1970, *Spearhead from Space* and *Doctor Who and the Silurians*, only returning midway through the third story, *The Ambassadors of Death* – and only then because there was already a sergeant character in the script that could be rewritten as Benton. It seems that Captain Yates and Corporal Bell were brought in as semi-regulars in 1971 in order to avoid the previous season's habit of introducing a new batch of fairly nondescript UNIT personnel with each story. But from *Terror of the Autons* (1971) onwards, if there was a scene involving soldiers shooting at an alien menace to no avail, that scene would involve Sergeant Benton, reporting to Captain Yates, reporting to the Brigadier.

Similarly, over the past decade the television series has built up its own supporting cast of UNIT personnel, notably Kate Stewart (starting from *The Power of Three* in 2012) and Petronella Osgood (from *The Day of the Doctor* the following year), together with Private Harris (from 2008's *The Sontaran Stratagem/The Poison Sky* and *Turn Left*), Captain Erisa Magambo (from *Turn Left* and, in 2009, *Planet of the Dead*) and Jac (from 2015's *The Magician's Apprentice* and *The Zygon Invasion*).

Over the past decade the television series has built up its own supporting cast of UNIT personnel.

Another reason for including more regulars is, of course, to make the series more of an ensemble piece, with familiar faces for viewers to grow attached to and an opportunity to tell stories with multiple threads. You can even, as in *The Green Death* (1973), create a little moment for the viewer by bringing back a character they haven't seen for a while (Yates, in this case).

More characters mean more complex relationships (think of the ever-changing dynamics of the Torchwood team) and a wider variety of responses to any situation. Admittedly, Yates and Benton might not have been *wildly* different characters, so nowadays you might populate your series with a more varied cast.

Just as importantly, an ensemble piece reduces the workload of, and the reliance on, a single lead actor. Certainly during Jon Pertwee's first season, which was still recorded on the one-episode-a-week basis, the production team was aware of his predecessors' workload problems so something like Episode 7 of *The Ambassadors of Death* gives the Brigadier a larger share of the action and the Doctor somewhat less to do – what Pertwee himself would describe as a "thin episode". As the series' production schedule moved to recording two episodes across a fortnight, this ceased to be a problem. It's interesting to note that there's a similar situation today, where two episodes might be in production simultaneously and it's useful to divide the action among more characters.

UNIT is also useful because it solves the perennial problem of *Doctor Who* – how to get the Doctor into the story. Rather than have the TARDIS happen to arrive at a place and time where a 'story' has just started, you can just make it the Doctor's job to act as an official UNIT observer at every groundbreaking scientific innovation and every experimental new power station. Failing that, should anything odd or unexplained occur, such as a politician being menaced by ghosts or a dozen leading scientists vanishing without trace, the Doctor can be called in to investigate. It provides a simple rationale for the Doctor getting involved. Rather than bringing the Doctor to the story, UNIT is a way of bringing the story to the Doctor.

UNIT can also provide a neat way of solving plot problems, by providing cover stories for unusual incidents (such as representing the TARDIS' arrival in Trafalgar Square in 2013's *The Day of the Doctor* as a Derren Brown stunt), and as a means of quickly tying up loose ends, with UNIT being called in at the end of a story to arrest everyone (as in *The Bells of Saint John* from 2013, and *The Return of Doctor Mysterio*).

Another great thing about UNIT is that it means the series can have its cake and eat it. It means you can have a lead character who's a man of peace while having a load of other characters who aren't. If you have the Brigadier, Yates and Benton, they can be wielding pistols and firing bazookas and blowing things up while the Doctor can continue to assert that he's against violence (or, at least, violence involving firearms). The Doctor still gets to save the day by doing something ingenious or selfless, and the programme's message remains one of rejecting violent solutions, but there's still room for such gun-toting heroics as the Brigadier leading a shootout in *The Ambassadors of Death* or coming to the Doctor's rescue by shooting Mailer in *The Mind of Evil* (1971).

There's a slight contradiction here – is the Doctor a hypocrite by getting UNIT to do his dirty work for him? This is touched upon briefly in *The Poison Sky* (2008), when Mace asks the Doctor if he's "getting a taste for it", and confronted head-on in *Journey's End* (also 2008), when Davros points out that "the man who abhors violence, never carrying a gun" takes ordinary people and transforms them into murderers. It's a recurring theme of Russell T Davies' era of *Doctor Who* that the Doctor's companions all end up carrying enormous guns, joining either UNIT or Torchwood, Donna being the sole exception.

The final reason for UNIT is that it provides a contrast. It emphasises that the Doctor isn't an authority figure by placing him in a context where he can rail against authority figures. There's quite a contrast between the Third Doctor in his outer-space stories and those set on Earth; when he's roaming the cosmos, *he* is the authority figure, dispensing moral wisdom with his hands on his hips. But when he's on Earth, he's much more of a naughty boy, affectionately teasing the Brigadier and being downright rude to officialdom. In those situations, he's much more like his predecessors and successors, as pretty much every UNIT story since his time has made a point of the Doctor being disparaging to authority and a vocal critic of military mores, such as salutes and obeisance. "There's nothing so firmly clamped shut as the military mind!" exclaims the Seventh Doctor in *Battlefield* (1989). Indeed, the Doctor is at his most Doctor-ish when faced with a person in uniform.

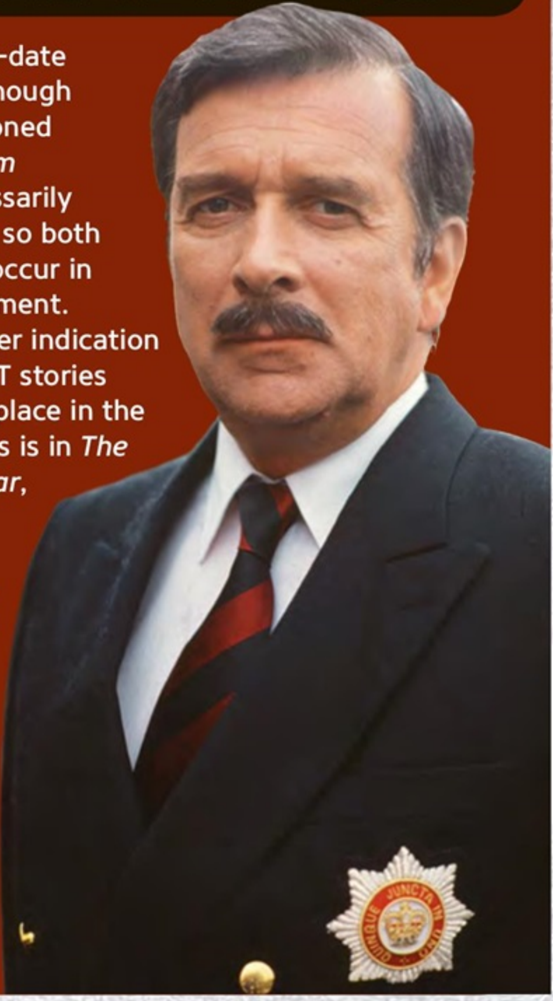
And yet, almost as soon as it was introduced, UNIT began to be phased out, with only two UNIT stories in the 1972 season (and even then with UNIT only really featuring in the first halves of those stories). The problem was that, while UNIT is great for telling stories about aliens invading present-day Earth, you don't want to tell stories about aliens invading present-day Earth every week. UNIT is a useful part of *Doctor Who* – but perhaps best saved for special occasions. **DWM**

"BACK IN THE 70S. OR WAS IT THE 80S?"

It has never been made entirely clear when the UNIT stories took place. Or rather, it has been made clear several times, contradictorily. In *Pyramids of Mars* (1975) Sarah Jane Smith informs Laurence Scarman that she is from 1980, yet in *Mawdryn Undead* (1983) the Brigadier in 1983 says that he retired "seven years ago".

However, it's not that hard to reconcile these two statements. Let's say the Doctor returned Sarah to Earth in 1975, shortly after the events of *Planet of Evil* (1975). Then, five years later, he picked her up again, just before *Pyramids of Mars*. All the references to Lethbridge-Stewart in *The Android Invasion* (1975) could be down to the villainous Kraals having out-of-date intelligence, and although *a* Brigadier is mentioned in *The Seeds of Doom* (1975) it's not necessarily Lethbridge-Stewart, so both those stories could occur in 1980 after his retirement.

The only other indication that the UNIT stories don't take place in the early 1970s is in *The Web of Fear*, in which we learn that Travers previously met the Doctor "over 40 years ago" in 1935. However, that date is only a *guess* made by Victoria... so maybe she could just be ten years out.



Above left inset: Sarah Jane Smith (Elisabeth Sladen) tells Laurence Scarman (Michael Sheard) that she's "really from 1980" in Part One of *Pyramids of Mars* (1975).

Above right: The Brigadier as he appeared in the 1977 scenes from *Mawdryn Undead* (1983).

Below: Nicholas Courtney (as the Brigadier), Ling Tai (Shou Yuing), Sylvester McCoy (the Doctor) and Sophie Aldred (Ace) on the set of *Battlefield* (1989).

THE **DWM** INTERVIEW

TOY SOLDIER

Why is John Levene celebrating half a century of UNIT's Sergeant Benton with a tour round a factory in Nottingham? **DWM** tagged along to find out.

Interview by
PAUL KIRKLEY

In 1973 John Levene was filming *Doctor Who* in a Welsh coal mine when he spotted a young boy watching nervously from the sidelines.

"I went over to him and said, 'You look a bit scared,'" John recalls. "He said, 'Jon Pertwee is my hero, and I would like to say hello to him.' So I took him up to Jon..." The actor interrupts his own story at this point to clarify something for us. "I'm a feeling person," he says. "I would do anything for anyone else before myself. I don't do it for effect. I do it because I can't help it.

"Anyway," he continues, "43 years later, this boy, who had now grown into a man, came up to me at a signing and gave me this beautiful miner's lamp, made of pure brass. He remembered that day, and he'd come all the way to Birmingham to give me this lamp."

Such is the enduring power of *Doctor Who*. This month marks 50 years since John made his debut as Corporal (later Sergeant) Benton in 1968's *The Invasion* – the story that introduced the foo-fighting military black ops outfit UNIT to the world. And to celebrate this milestone, he's come to spend the day looking around a factory in Nottingham. Like you do.

This isn't just any factory, though. This is the home of Warlord Games, which

since 2017 has been producing a *Doctor Who* tabletop game called *Exterminate: Into the Time Vortex*, accompanied by an ever-expanding army of beautifully detailed pewter miniatures. And now it's John's turn to be shrunk down to size – 28mm, to be precise – as Sergeant Benton prepares to hit the shelves as part of a new UNIT pack.

Despite having got up at stupid o'clock and skipped breakfast to catch the train from his home in Salisbury, John bustles into Warlord's HQ, housed in the Grade II-listed former Raleigh Cycle Company head office, like a one-man whirlwind, launching into his life story before he's even taken his coat off.

"I was born in 1941, Christmas Eve, five minutes to midnight. I was born breach – feet first – so I drowned in my mother's water, and the umbilical cord choked me to death, and I was dead for a minute and 48 seconds, and the fact that I'm still alive, at 76 years old, having been born dead and had some major illnesses... I lost my lung to TB, I had peritonitis when I was in Hollywood, with one hour to live..."

And so it goes on. In the minutes that follow, he regales a small audience made up of Warlord staff and a few curious browsers in the factory shop with a stream-of-consciousness oration that moves from his years in America ("I nearly made it – I came close to making five million dollars for one part") via the Salisbury novichok poisonings to the time he was accosted in the street by his then-neighbour Anthony Hopkins. ("He said, 'I saw your show last night. What a great face actor you are.'")

He also peppers his speech with a volley of rapid-fire gags – spoils from his other career as a stand-up comedian, cruise-ship cabaret act and compere. In 2002, under the name John Anthony Blake, he even hosted the Emmy Awards. It was the Pacific Southwest Emmy Awards, but still.

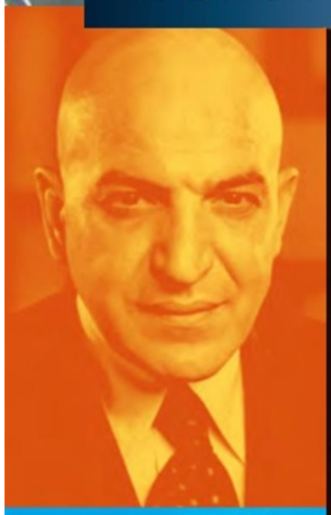
"I never stop talking and I don't breathe," explains John. Having lost his beloved wife Jennifer a few years ago, he points out that "Living alone, you end →

Opposite page: Warlord Games' computer-generated renders of UNIT soldiers and Sergeant Benton.

Above: The irrepressible John Levene, back in uniform.

Top left: John admires the render of the Sergeant Benton figure.

JOHN LEVENE



Above from top: Telly Savalas – the actor who changed John's life – as Kojak; John first appeared in *Doctor Who* as a Cyberman in *The Moonbase* (1967); next, he was a Yeti in *The Web of Fear* (1968).

Top left: John as Corporal Benton, reporting to Brigadier Lethbridge-Stewart (Nicholas Courtney) in *The Invasion* (1968).

Top centre: Sergeant Benton on his walkie-talkie in *Day of the Daleks* (1972).

Top right: Jon Pertwee, John's dashing father-figure, as the Doctor in *The Mind of Evil* (1971).

→ up not talking to anyone. Loneliness is a killer. So when I do see people, I can't stop."

He produces a suitcase, like a travelling salesman, from which he extracts some glossy Benton artwork prints that will be available at a signing session planned for later in the day. "Who wouldn't want to own one of those?" he beams, adding that he'll sign it "with my £12 special-made ink biro."

He's pleased as punch at the thought of meeting mini-Benton today. "The whole idea of having a toy made of you..." he marvels. "When I was six years old we were poverty-stricken and starving, but I had a little toy of Roy Rogers, and I remember thinking: wouldn't it be amazing to be an actor and have a toy made of you? And would you believe it, it happened to me. I'm stunned and amazed."

John has been stunned and amazed for half a century now. Of all the extended *Doctor Who* family, he is the one who gives the strongest impression of simply not being able to believe his luck. He loves *Doctor Who* so much, it has even brought about a religious conversion. But we'll come to that.

Surprisingly, he has Kojak to thank for all this. In 1966 John Woods (as he was then) was working in a London menswear shop when the actor Telly Savalas came in and suggested he had the right physique to play a soldier in the war film he was making. John didn't succeed in getting into that film (*The Dirty Dozen*), but the experience inspired him to sign up with an extras agency. He worked solidly from day one – something he puts down to being 6'2" and having "a good face and a good head of hair. The camera liked me."

In 1967 John made his first (uncredited) *Doctor Who* appearance as a Cyberman in the Patrick Troughton adventure *The Moonbase*. Having played a Yeti in the following year's *The Web of Fear*, he was all set to don his Cyber costume again for *The Invasion*. But when the actor hired to play Benton was fired, director Douglas Camfield promoted John to a speaking part – playing a character who, as luck would have it, was to become a regular when the producers decided to exile Jon Pertwee's Third Doctor to Earth.

Even now, John finds it hard to talk about "Dougie" without getting emotional. "How do you thank..." he says, his voice cracking. "How do you thank a bloke who doesn't know you, who sees that you've got something, and gives you a part like Benton? The fact he had seen something in me... And we know now he was right. Meaning, could anyone else have done Benton like me? I didn't play him tough, and I'm not a macho man."

This is something of an understatement: John is a highly sensitive individual, whose emotions run close to the surface. "Jon Pertwee said I had a butterfly soul," he says, smiling. "I can be crushed. Roger Delgado [who played the Master] was the same. We were so easily damaged. It's interesting that I played a soldier. But then soldiers don't kill all the time."

John worshipped – still worships – the dashing Third Doctor. "If it hadn't been for Jon Pertwee, I don't suppose I'd be here today," he reflects. "He was everything to me. My dad was a war hero, and he hated me. I don't blame him for that – I did then, but I don't now. But Jon was my father, and I was his son. I loved Jon."

It's time to start the factory tour: first call, the design studio. Ever the showman, John stops in the corridor outside to rehearse his opening line, before bursting in with a booming, "OK, what are you people making in here?"

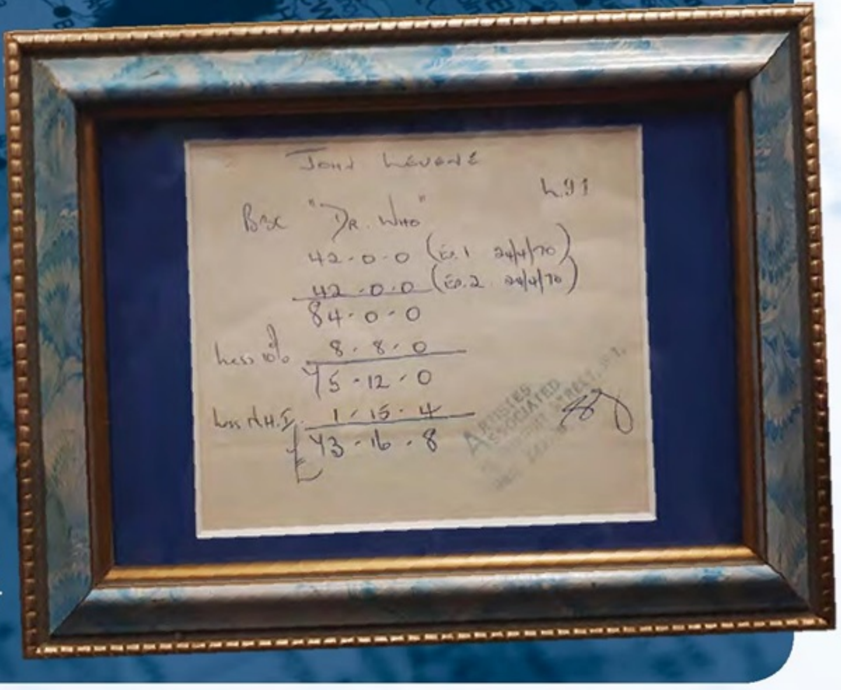
TIME SLIP

During his Nottingham trip, John unveiled a unique piece of *Doctor Who* history – an original payslip, received from his agent in 1970.

"For nearly 50 years these were lost," John explains. "We thought we'd lost some in a fire in Los Angeles, and some others in a flood in my mum's house. All gone. But bless me, a few of them turned up.

"This has to be one of the oldest and most personal *Doctor Who* artefacts in existence," he adds, revealing a framed receipt dated 24/4/70 – most likely for his work on Season 7's *The Ambassadors of Death*. The fee – in pre-decimal pounds, shillings and pence – is for £84 (two episodes at £42 per episode), minus agent's ten per cent, less National Insurance, giving him a take-home wage of £73 16s 8d.

Not exactly a fortune, then. But you suspect that, for John Levene, simply being in *Doctor Who* was riches enough.



John Levene

L.91

BBC "Dr. Who"

42-0-0 (Ep.1 24/4/70)

42-0-0 (Ep.2 24/4/70)

84-0-0

Less 10% 8-8-0

75-12-0

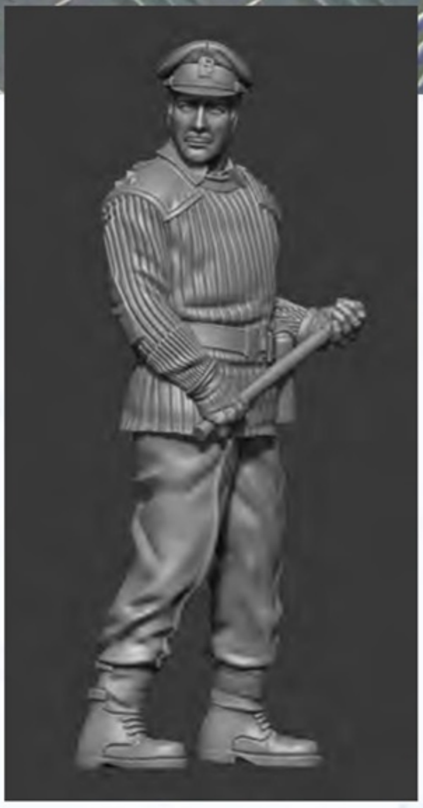
Less N.H.I. 1-15-4

£73-16-8

ARTISTES ASSOCIATED

Right: John's payslip from *The Ambassadors of Death* (1970) is now a framed memento.

WARLORD GAMES
WARLORD GAMES



Far left: John is shown the casting process in the Warlord Games workshop.

Left: A render of Brigadier Lethbridge-Stewart.

Below: John is presented with his likeness in pewter.

"It's the detail that's blown me away... Look at the ribbing on the Brig's pullover..."

He works the room, charming everyone. ("Let me say hello to the ladies, because ladies are nice.") Then studio head Paul Sawyer presents him with a plastic 3D print of the almost finished Benton figure, at which he appears a little overwhelmed. "I don't know what to say. You do understand how this is weird? Seeing bits of yourself... To think kids are going to be playing with this..."

Browsing Warlord's extensive range of *Doctor Who* figures – everything from Time Lords to Tetraps, the Movellans to Martha Jones – he couldn't be more admiring of the team's handiwork. "Look at that... I can't believe the quality... Feel the weight... It's the detail that's blown me away... Look at the ribbing on the Brig's pullover..."

As the tour continues through Warlord's sprawl of outbuildings, John asks interested, detailed questions ("Who decides the poses? What do you do with the discarded packaging?"), every inch the minor royal on an official engagement. "You won't know me but it's nice to see you," he says, striding into one workshop with what can only be described as a confident humility.

This curious mix of vulnerability and self-belief manifests in other ways, too. John routinely dismisses his talents. "I'm not a real actor," he tells **DWM**. "I was never going to be great. I got by with my humour, because I had nothing else." At the same time, he'll earnestly and unselfconsciously extol his personal virtues. "I love integrity, I have to say. I have a very strong filter of integrity, which is most likely why I've not made any money. I'm a little too honest for this business." He also insists that "Vanity and ego are something I've never had to deal with. Apart from making sure you haven't got spinach in your teeth."

We move on to the casting room, where John is only too happy to slip into bright blue protective clothing to cast a figure of a Levene-vintage Cyberman. "I was perfectly cast in *Doctor Who* and now I've made the perfect cast!" he says, playing to the gallery.

It's clear the red-carpet treatment, and the whole experience, has given him a boost following a difficult period in his life. "This has knocked me out," he says. "You could live your whole life and not get to do something like this. I'm actually stunned, and it's quite nice to be stunned at my age."

He's so full of enthusiasm that we begin to worry about the upcoming signing session. A factory in Nottingham on a Friday afternoon is hardly Comic Con – what if no one turns up? As it turns out, there's a steady trickle of fans approaching John's table, looking forward to having their photos inscribed by his £12 biro.

Throughout the session, John – who by now has slipped into one of his old UNIT jackets – continues to talk a blue streak, with some of this morning's jokes coming round a second time. He also tells a typically candid, and →

JOHN LEVENE

Right: A rehearsal shot from Episode Four *of The Three Doctors* (1972-73), with Nicholas Courtney (as the Brigadier), Laurie Webb (Arthur Ollis), Rex Robinson (Dr Tyler), Katy Manning (Jo Grant), John Levene (Sergeant Benton), and Patrick Troughton and Jon Pertwee as the Doctors.

Below: John signs a vintage *Radio Times* with his bespoke £12 ink biro.

Bottom: 17-year-old Tiger is delighted to meet John – and the feeling is mutual.

John Levene photos © Warlord Games.

→ rather sad, story about his mother's missing inheritance, as a result of which he's now living on a very modest pension. Despite this, he constantly undercharges, ignoring the advertised price for a signed picture. "I really need the money, but I just can't do it," he laments, as another customer leaves with a bargain. Maybe he really *is* too honest for this business.

One fan, Mike, has travelled all the way from Wrexham. Another, complete with baby bump, arrives with her partner. "I'm making a *Doctor Who* fan," the expectant mum tells John. They don't know the sex yet, but John is insistent that "It's a boy". He can feel it in his water.

INTO THE TIME VORTEX
EXTER

There's an awkward moment when John tells a blushing teenage lad, "Don't be shy all your life. It will kill you. And it just makes other people feel bad." He also tells him to stop hiding behind his hair, and gently chides him over the strength of his handshake. "I was you, until I met Jon Pertwee," he says. And at this point you understand what he's trying to do. John genuinely wants to be the person, like Jon Pertwee was for him, who makes a difference to this young man's life. But your heart goes out to the kid.

A 17-year-old girl called Tiger tells John she thinks Benton is "awesome". Why? "Because he was loyal to the Doctor." "I love that!" beams John, delighted. "Because I loved Jon." Tiger has been a *Doctor Who* fan since she was seven. "This is so exciting," she grins. "I can see you're excited," says John. "I know what it feels like to meet your heroes."

> **"I can see you're excited. I know what it's like to meet your heroes."**

The encounter leaves him elated. "The energy this young lady's shown," he says. "That's what our show has done. And that's why I now believe in God."

Well, that's... Wait, I'm sorry. What?

"There's got to be a God, otherwise *Doctor Who* would not have flourished," explains John. "It's all down to good versus evil. God versus the Devil. And UNIT was on the side of God. You've really affected me," he tells Tiger.

Before John heads off to catch the Salisbury train, John Stallard – who co-founded Warlord with Paul Sawyer – presents him with the Sgt Benton stack card that will be used alongside his figure in the game. Not for the first time today, he looks genuinely astonished. "I must be the luckiest person on Earth," he declares. "Who else gets this?"

If that seems like a strong reaction to a playing card, then that's John all over. He's a big man with a big heart and, as he's the first to acknowledge, a thin skin. He doesn't sugar-coat the dark times. "I've had a sad, brutal life, there's no point denying it," he says. "I was born dead, my father hated me, my school days were torture. I was beaten up, I was put down. I couldn't take any more."

And then, one day, he met the Doctor.

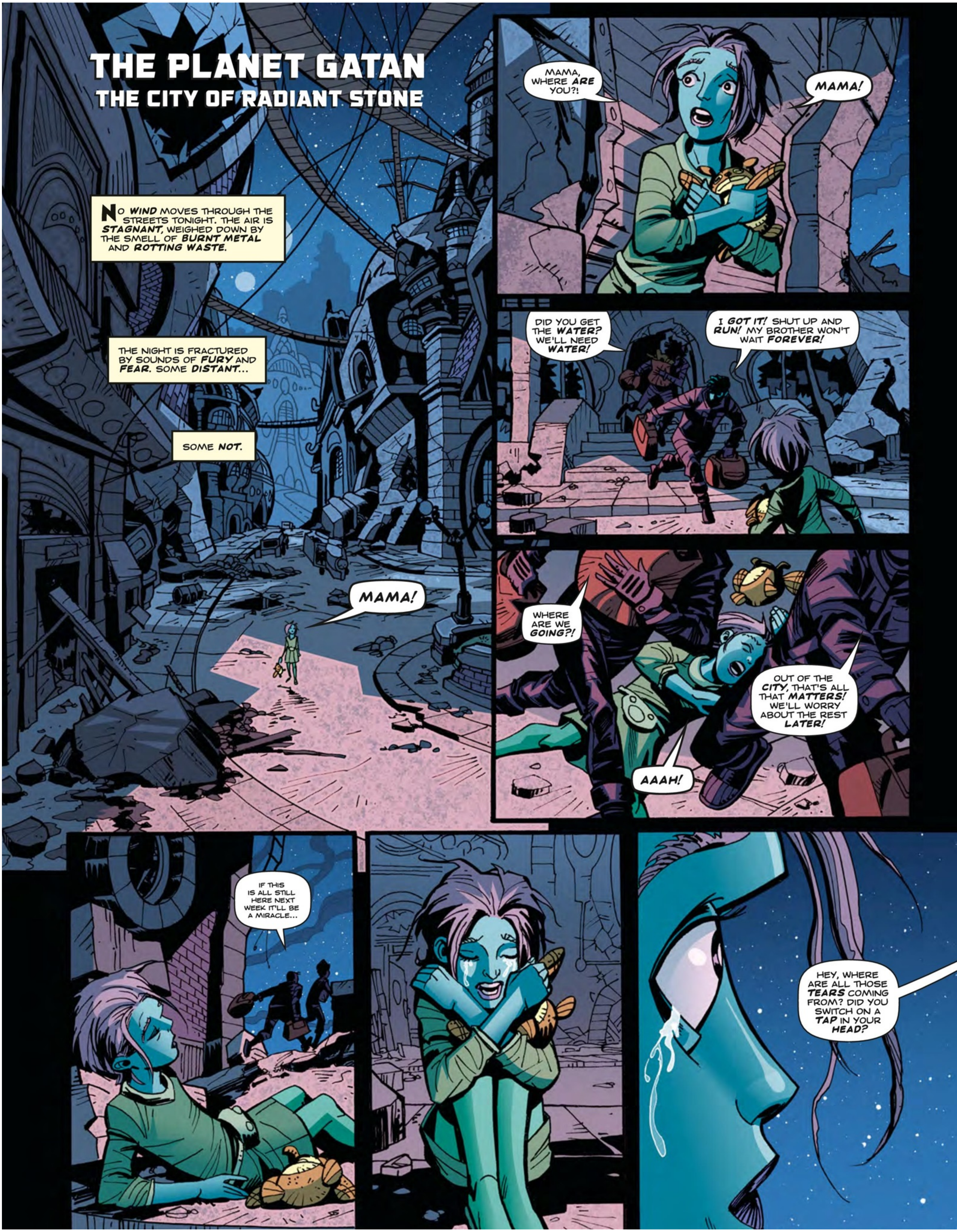
"The happiest time of my life was knowing I was going to be waking up in the morning, driving to the *Doctor Who* rehearsal room," says John. "Knowing I was going to be picking Jon Pertwee up and driving his sports car, and picking up Katy Manning [who played Jo Grant]. I've loved Katy from the minute we met. To walk into that rehearsal room – for me, as the man with the butterfly soul, to see Roger Delgado, laughing with Jon Pertwee..." He shakes his head.

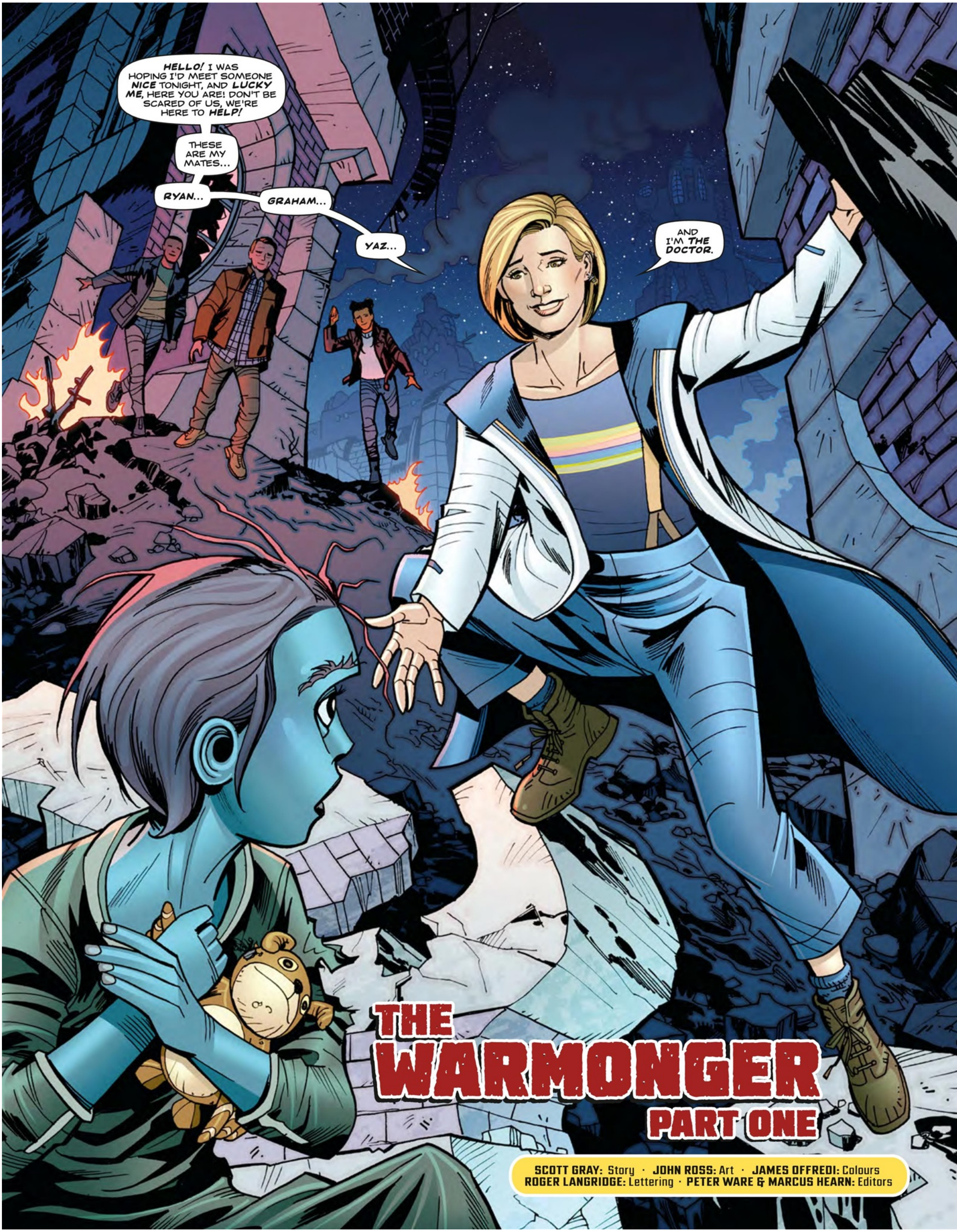
It's never stopped being a part of John's life. He was the first *Doctor Who* star to appear in a spin-off video (1987's *Wartime*). He still occasionally reprises Benton for Big Finish's audio range. Even his 2012 album – a collection of standards including *Catch the Wind*, *Lady in Red* and *If I Were a Carpenter* – was called *The Ballads of Sergeant Benton*.

For John, *Doctor Who* is a bit like that brass miner's lamp: a beacon that has guided him through some long, dark nights and continues to light his way today. Across half a century, it's a journey that has taken him from the surface of the Moon to a factory in Nottingham, and he wouldn't change it for the world.

"I can't imagine what would have happened to me if I'd never been in *Doctor Who*," he says. "The whole thing was magical. I mean, what bigger show is there? Oh my God, my joy and my pride at being a part of this. It's never ending." **DWM**

Explore Warlord's *Doctor Who* range at *warlordgames.com*
Read John's blog at *John-Levene.com*

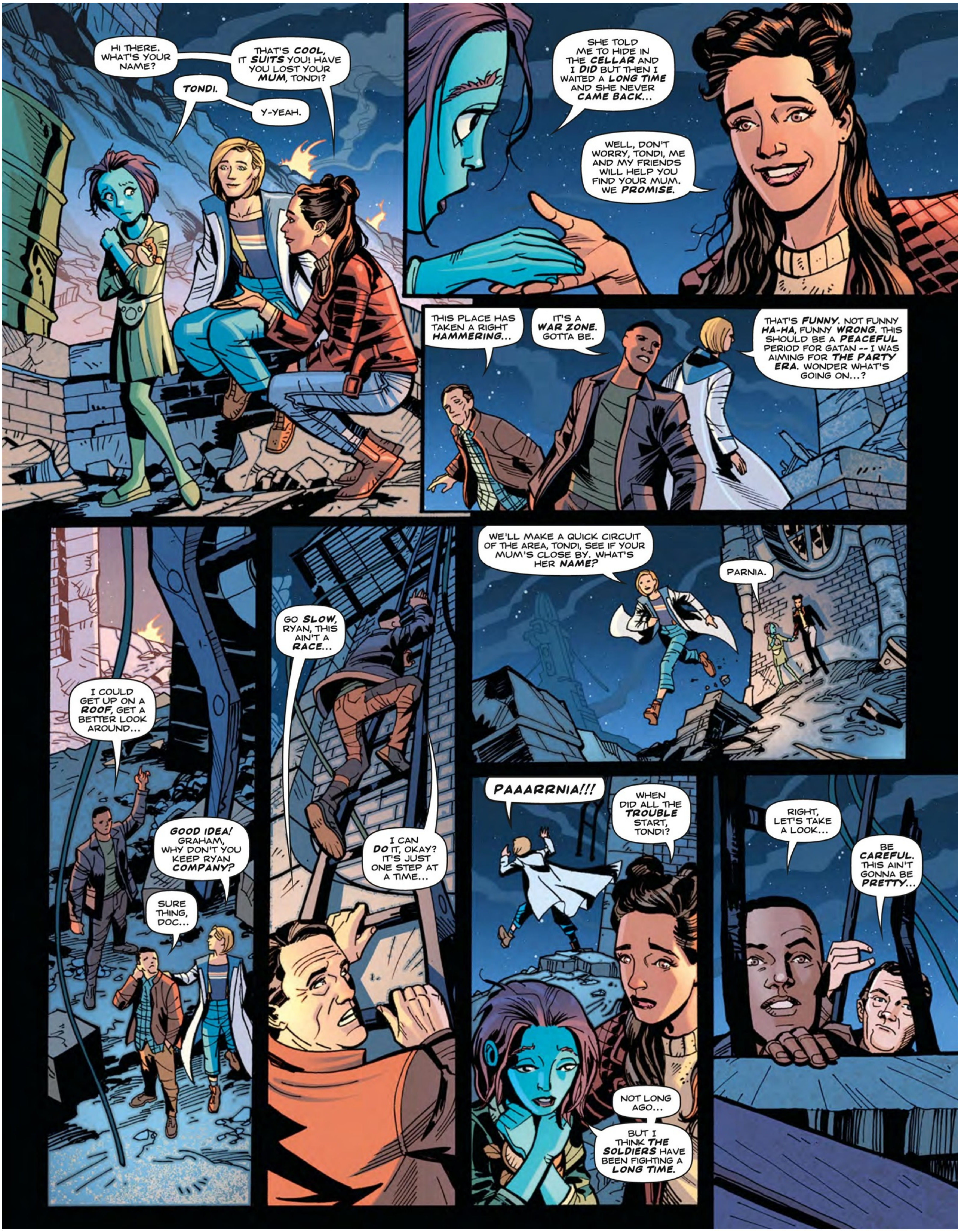

THE PLANET GATAN
THE CITY OF RADIANT STONE
NO WIND MOVES THROUGH THE STREETS TONIGHT. THE AIR IS STAGNANT, WEIGHED DOWN BY THE SMELL OF BURNT METAL AND ROTTING WASTE.
THE NIGHT IS FRACTURED BY SOUNDS OF FURY AND FEAR. SOME DISTANT...
SOME NOT.
MAMA!
MAMA, WHERE ARE YOU?!
MAMA!
DID YOU GET THE WATER? WE'LL NEED WATER!
I GOT IT! SHUT UP AND RUN! MY BROTHER WON'T WAIT FOREVER!
WHERE ARE WE GOING?!
OUT OF THE CITY, THAT'S ALL THAT MATTERS! WE'LL WORRY ABOUT THE REST LATER!
AAAH!
IF THIS IS ALL STILL HERE NEXT WEEK IT'LL BE A MIRACLE...
HEY, WHERE ARE ALL THOSE TEARS COMING FROM? DID YOU SWITCH ON A TAP IN YOUR HEAD?

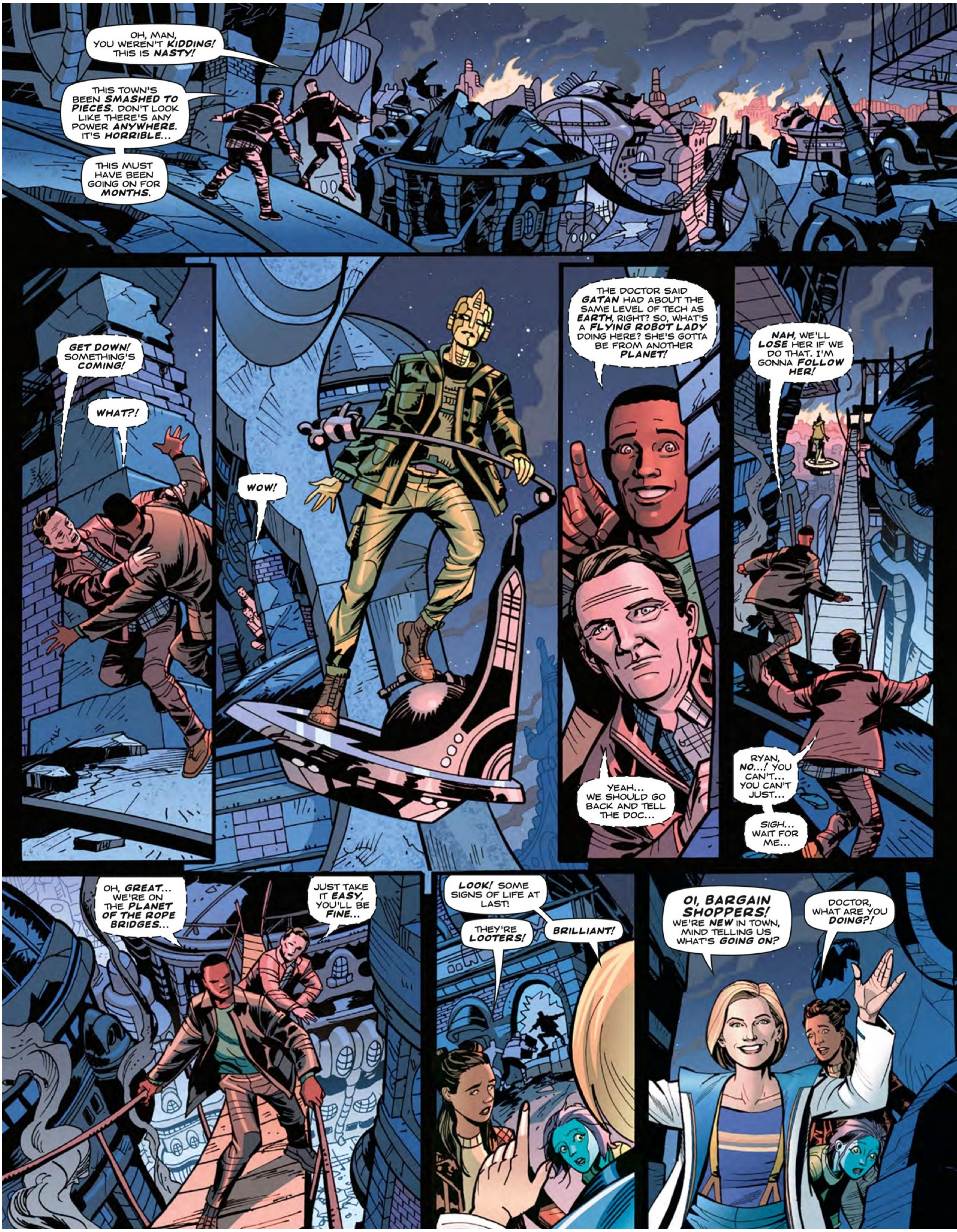

HELLO! I WAS HOPING I'D MEET SOMEONE NICE TONIGHT, AND LUCKY ME, HERE YOU ARE! DON'T BE SCARED OF US, WE'RE HERE TO HELP!
THESE ARE MY MATES...
RYAN...
GRAHAM...
YAZ...
AND I'M THE DOCTOR.

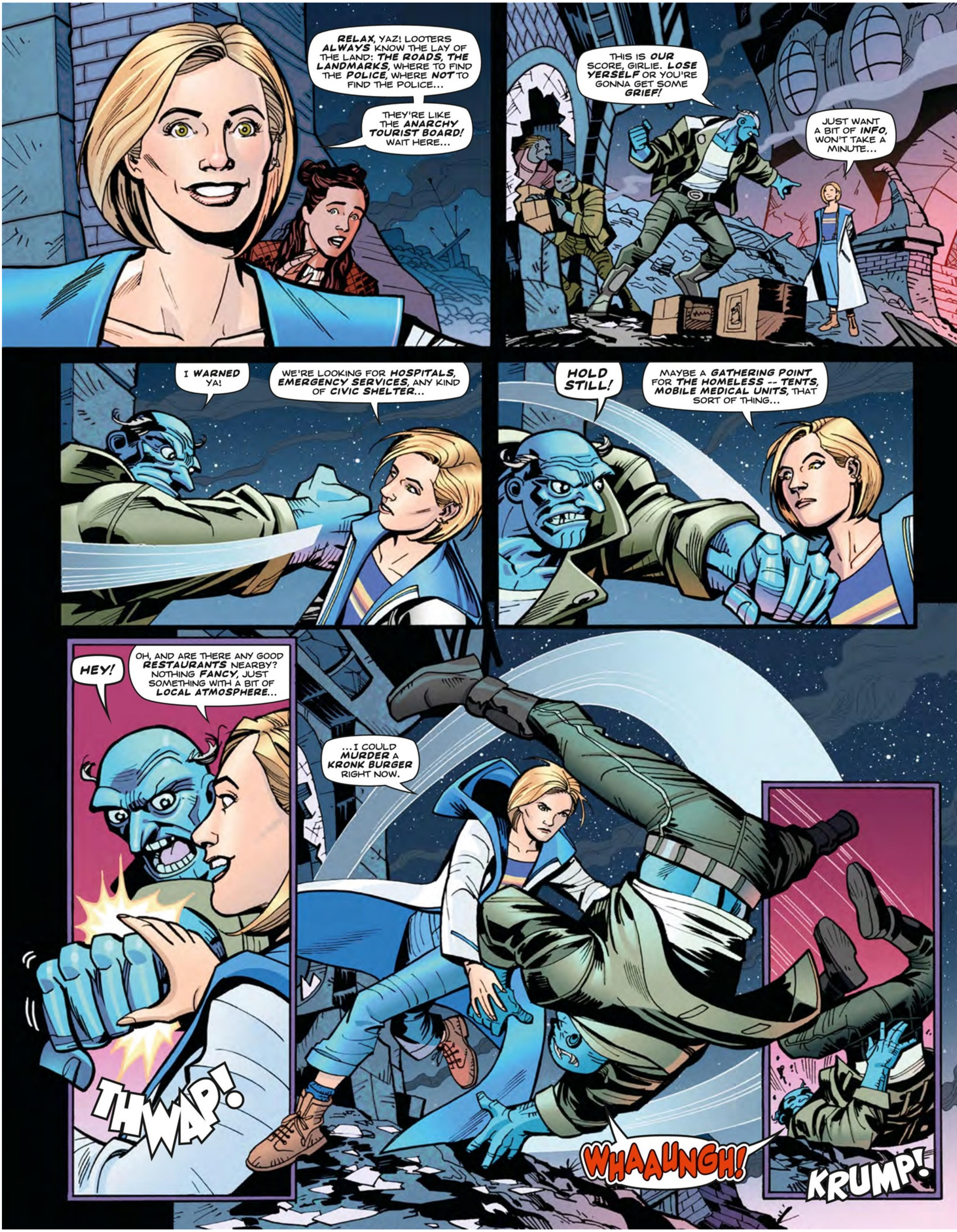
THE WARMONGER

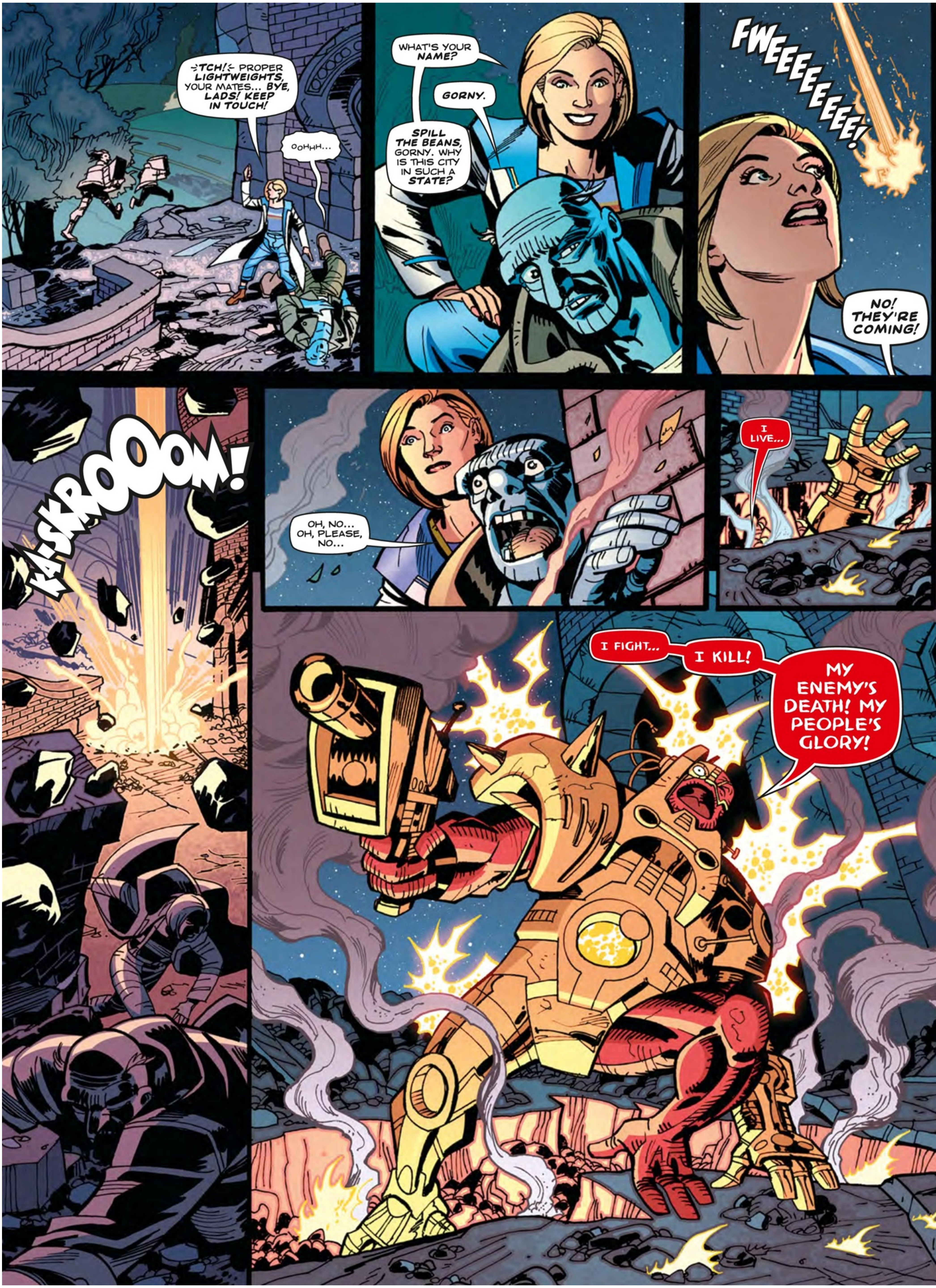
PART ONE

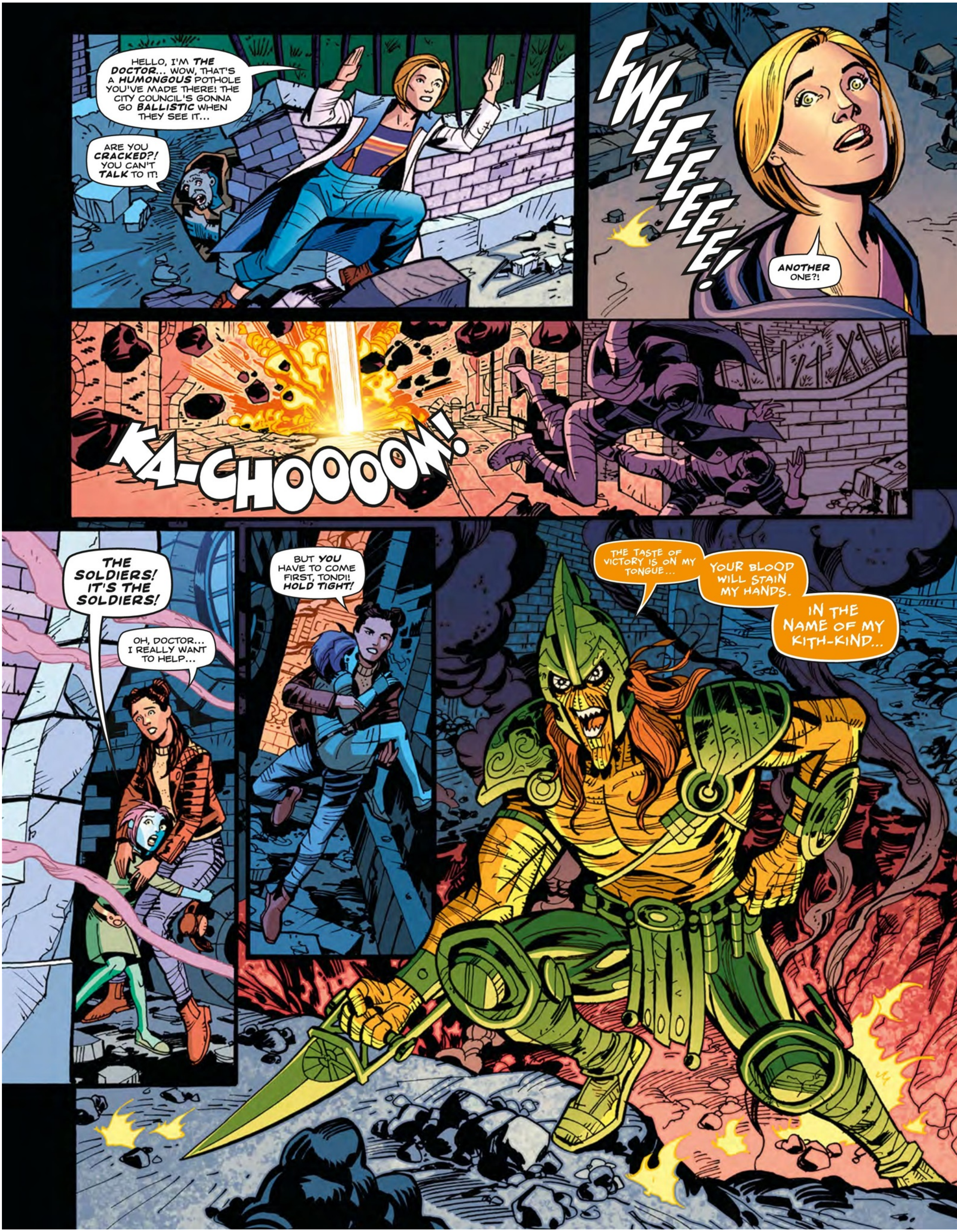
SCOTT GRAY: Story · **JOHN ROSS:** Art · **JAMES OFFREDI:** Colours
ROGER LANGRIDGE: Lettering · **PETER WARE & MARCUS HEARN:** Editors

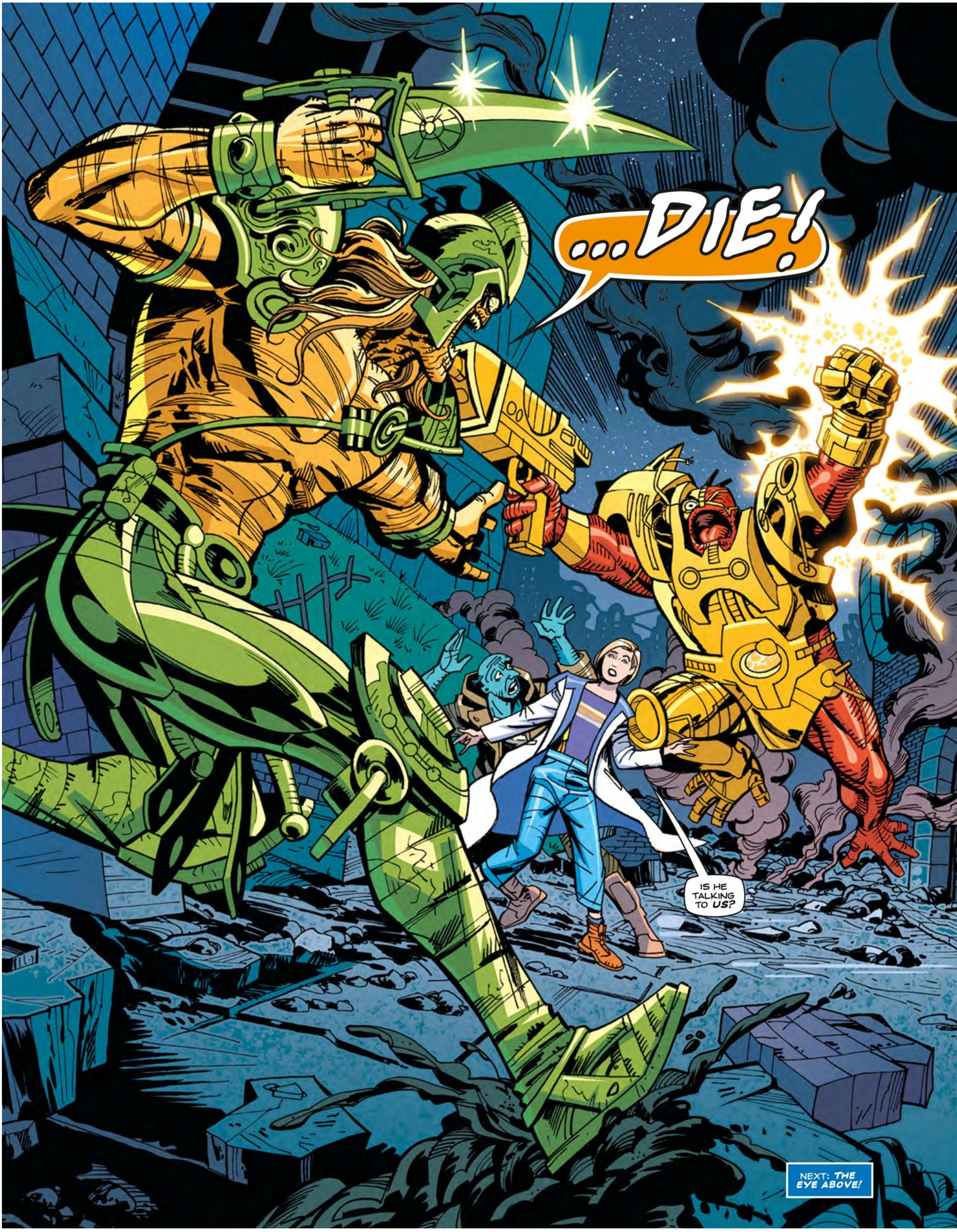

HI THERE. WHAT'S YOUR NAME?
TONDI.
THAT'S COOL, IT SUITS YOU! HAVE YOU LOST YOUR MUM, TONDI?
Y-YEAH.
SHE TOLD ME TO HIDE IN THE CELLAR AND I DID BUT THEN I WAITED A LONG TIME AND SHE NEVER CAME BACK...
WELL, DON'T WORRY, TONDI, ME AND MY FRIENDS WILL HELP YOU FIND YOUR MUM. WE PROMISE.
THIS PLACE HAS TAKEN A RIGHT HAMMERING...
IT'S A WAR ZONE. GOTTA BE.
THAT'S FUNNY. NOT FUNNY HA-HA, FUNNY WRONG. THIS SHOULD BE A PEACEFUL PERIOD FOR GATAN -- I WAS AIMING FOR THE PARTY ERA. WONDER WHAT'S GOING ON...?
I COULD GET UP ON A ROOF, GET A BETTER LOOK AROUND...
GOOD IDEA! GRAHAM, WHY DON'T YOU KEEP RYAN COMPANY?
SURE THING, DOC...
GO SLOW, RYAN, THIS AIN'T A RACE...
I CAN DO IT, OKAY? IT'S JUST ONE STEP AT A TIME...
WE'LL MAKE A QUICK CIRCUIT OF THE AREA, TONDI, SEE IF YOUR MUM'S CLOSE BY. WHAT'S HER NAME?
PARNIA.
PAAARRNIA!!!
WHEN DID ALL THE TROUBLE START, TONDI?
NOT LONG AGO...
BUT I THINK THE SOLDIERS HAVE BEEN FIGHTING A LONG TIME.
RIGHT, LET'S TAKE A LOOK...
BE CAREFUL. THIS AIN'T GONNA BE PRETTY...


OH, MAN, YOU WEREN'T KIDDING! THIS IS NASTY!
THIS TOWN'S BEEN SMASHED TO PIECES. DON'T LOOK LIKE THERE'S ANY POWER ANYWHERE. IT'S HORRIBLE...
THIS MUST HAVE BEEN GOING ON FOR MONTHS.
GET DOWN! SOMETHING'S COMING!
WHAT?!
WOW!
THE DOCTOR SAID GATAN HAD ABOUT THE SAME LEVEL OF TECH AS EARTH, RIGHT? SO, WHAT'S A FLYING ROBOT LADY DOING HERE? SHE'S GOTTA BE FROM ANOTHER PLANET!
YEAH... WE SHOULD GO BACK AND TELL THE DOC...
NAH, WE'LL LOSE HER IF WE DO THAT. I'M GONNA FOLLOW HER!
RYAN, NO...! YOU CAN'T... YOU CAN'T JUST...
SIGH... WAIT FOR ME...
OH, GREAT... WE'RE ON THE PLANET OF THE ROPE BRIDGES...
JUST TAKE IT EASY, YOU'LL BE FINE...
LOOK! SOME SIGNS OF LIFE AT LAST!
THEY'RE LOOTERS!
BRILLIANT!
OI, BARGAIN SHOPPERS! WE'RE NEW IN TOWN, MIND TELLING US WHAT'S GOING ON?
DOCTOR, WHAT ARE YOU DOING?!


RELAX, YAZ! LOOTERS ALWAYS KNOW THE LAY OF THE LAND: THE ROADS, THE LANDMARKS, WHERE TO FIND THE POLICE, WHERE NOT TO FIND THE POLICE...
THEY'RE LIKE THE ANARCHY TOURIST BOARD! WAIT HERE...
THIS IS OUR SCORE, GIRLIE. LOSE YERSELF OR YOU'RE GONNA GET SOME GRIEF!
JUST WANT A BIT OF INFO, WON'T TAKE A MINUTE...
I WARNED YA!
WE'RE LOOKING FOR HOSPITALS, EMERGENCY SERVICES, ANY KIND OF CIVIC SHELTER...
HOLD STILL!
MAYBE A GATHERING POINT FOR THE HOMELESS -- TENTS, MOBILE MEDICAL UNITS, THAT SORT OF THING...
HEY!
OH, AND ARE THERE ANY GOOD RESTAURANTS NEARBY? NOTHING FANCY, JUST SOMETHING WITH A BIT OF LOCAL ATMOSPHERE...
THWAP!
...I COULD MURDER A KRONK BURGER RIGHT NOW.
WHAAUNGH!
KRUMP!


TCH! PROPER LIGHTWEIGHTS, YOUR MATES... BYE, LADS! KEEP IN TOUCH!
OOHHH...
WHAT'S YOUR NAME?
GORNY.
SPILL THE BEANS, GORNY. WHY IS THIS CITY IN SUCH A STATE?
FWEEEEEEEE!
NO! THEY'RE COMING!
KA-SKROOOOM!
OH, NO... OH, PLEASE, NO...
I LIVE...
I FIGHT...
I KILL!
MY ENEMY'S DEATH! MY PEOPLE'S GLORY!


HELLO, I'M **THE DOCTOR**... WOW, THAT'S A **HUMONGOUS** POTHOLE YOU'VE MADE THERE! THE CITY COUNCIL'S GONNA GO **BALLISTIC** WHEN THEY SEE IT...
ARE YOU **CRACKED?!** YOU CAN'T **TALK** TO IT!
FWEEEEEE!
ANOTHER ONE?!
KA-CHOOOOOM!
THE SOLDIERS! IT'S THE SOLDIERS!
OH, DOCTOR... I REALLY WANT TO HELP...
BUT **YOU** HAVE TO COME FIRST, TONDI! **HOLD TIGHT!**
THE TASTE OF VICTORY IS ON MY TONGUE...
YOUR BLOOD WILL STAIN MY HANDS.
IN THE NAME OF MY KITH-KIND...


...DIE!
IS HE TALKING TO *US*?
NEXT: *THE EYE ABOVE!*

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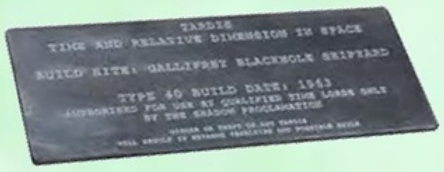

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SUPREME COMMAND

Jacqueline Pearce, who died in September, made an unforgettable contribution to *Doctor Who* but was best known for her performance in another, similarly renowned television series.

Feature by **JONATHAN RIGBY**

"I've registered with a new doctor after moving back to the UK," said Jacqueline Pearce in 2016, "and when he realised I was Servalan – well, I've never *seen* a man so excited."

She was talking to journalist Kenny Smith at the time, and that remark, in its self-amused way, encapsulates the heady impact that Servalan – Supreme Commander of the Terran Foundation's Spacefleet in the 1978-81 series *Blake's 7* – had on a whole generation of young TV viewers. The combination of sociopathic cruelty and smouldering sex appeal, judiciously seasoned by Pearce with glimpses of vulnerability, was a potent one. "For the first two series, I played her the way they [the BBC] wanted, which was as a substitute man," she told *Starburst* interviewer John Fleming in December 1980. "And she's not; she's 100 per cent female. So I tried to get more of that over... I think to men she's a challenge."

After the Daleks, *Blake's 7* was the most enduring creation of the Welsh screenwriter Terry Nation. Inevitably, then, Pearce was very much on the *Doctor Who* team's radar in the early 1980s, resulting in another memorable character – Chessene – in the three-part 1985 story *The Two Doctors*.

Jacqueline Pearce was born in Surrey just before Christmas 1943; by the time the war ended, in mid-1945, her mother had left the family home, never to return. It was, she told interviewer Nicholas Briggs, "the greatest rejection a child can have."

This, combined with a disciplinarian father and a 12-year stint at a Catholic convent that she loathed from day one, precipitated a lifetime of mental health problems, leading in turn to broken relationships, a stop-start acting career, recurrent breakdowns and a nomadic existence that at one point, when she was around 50, saw her living in a St Ives bedsit and working as an artists' model.

The Royal Academy of Dramatic Art offered, to some

CHESSENE'S FIENDISH DESIGNS ON THE SECOND DOCTOR ARE EXPRESSED BY PEARCE WITH A CHILLINGLY OFFHAND BLANDNESS.

degree, an escape from these pressures; in fact, she was considered the most promising female in her year just as Anthony Hopkins was considered the most promising male. Not yet 20, she graduated in the summer of 1963 and quickly appeared in two *ITV Play of the Week* instalments before going to Yugoslavia to play (uncredited) Eli Wallach's bartered daughter in the epic feature *Genghis Khan*.

By May 1965 she'd been cast as a young gypsy in the retinue of her RADA friend Ian McShane – the film was the Hayley Mills vehicle *Sky West and Crooked* – and in July she signed up for a couple of pictures shot back to back by Hammer Film Productions. Anthony Nelson Keys, producer of both *The Plague of the Zombies* and *The Reptile*, told her she had "a wonderful face for films" prior to packing her off to the make-up department for conversion into a grey-hued zombie and a skin-sloughing snake woman.

"I hissed a lot," she said of *The Reptile*. "I think that was about it." Though Pearce was apt to be self-deprecating about them, these were the performances – intense, anguished and unusually nuanced – that marked her out as a cult actress in the making. In future years, the possibilities suggested by her Hammer roles were developed in such TV fantasy series as *Haunted*, *Dead of Night*, *Shadows*, *Moondial* and *Dark Season* (the last an early writing credit for Russell T Davies). Sadly, a projected return to Hammer, in the 1980 TV series *Hammer House of Horror*, was curtailed by illness.

In the meantime, Pearce made her West End debut in March 1967, playing opposite Patrick Wymark in the John Mortimer play *The Judge*, and by May she was at Shepperton Studios for a Jerry Lewis vehicle called *Don't Raise the Bridge, Lower the River*. The film's director, Jerry Paris, was convinced this would mark her international breakthrough. Pearce wasn't so sure, thinking little of the film and even less of the "deeply unpleasant and rather unprofessional" Lewis. And, indeed, the film went nowhere.

Pearce herself, however, went to the USA, enrolling at Lee Strasberg's Actors Studio, reacting against the quasi-devotional nature of the training, waitressing in an LA strip club to make ends meet, and finally returning to a UK career that had lost its early momentum. There were a decent number of TV engagements, however, including especially affecting performances in BBC adaptations of *David Copperfield* and *Measure for Measure*, together with a return to the West End in July 1975 for the Simon Gray play *Otherwise Engaged*. Directed by Harold Pinter, the show ran in all for two years and led, in a roundabout way, to Pearce's casting in her most famous role.

In the autumn of 1977, she was acting at Vienna's English Theatre when she first heard about *Blake's 7*. Her female co-star from *Otherwise Engaged*, Mary Miller, had been first choice to play Servalan; when she proved unavailable, director Vere Lorrimer simply moved on to the *other* actress from that play and offered the role to Pearce. In February 1978 Servalan duly made her bow in the programme's sixth instalment, scoring so palpable a hit that a projected one-off appearance turned into 29 episodes over four seasons, winding up in December 1981.

There was a downside to playing the role, however; the fact that it defined her career was troubling to an actress who felt she had yet to define *herself*. "It certainly took over the way I felt about myself," Pearce later told *The Observer*. "The part altered my personal life almost from the first. I was attracted to Servalan's power... I had no identity and it took me the best years of my life to recover from Servalan." She emerged from *Blake's 7* with a reputation for being 'difficult' and remained out of action for two years, an invisibility exacerbated by another breakdown. The hiatus was lifted in autumn 1983 by a tour of the Michael Abbensetts play *Outlaw*; after that, in the summer of 1984, came Chessene in *The Two Doctors*.

This odd and rather incoherent concoction – featuring strangely dissimilar Sontarans, a corpse-strewn hacienda and weird dabs of 'comedy relief' sadism – took the *Doctor Who* team to Seville and cast Pearce as a feral Androgum who has been "augmented" to "mega-genius" level. Chessene's fiendish designs on the Second Doctor – to "turn him into an Androgum by blood and instinct" – are expressed by Pearce with a chillingly offhand blandness, though later she 'reverts' sufficiently to lap the Sixth Doctor's blood from her hands.

In the wake of *The Two Doctors*, Pearce gained a renewed batch of feature film assignments (most notably *White Mischief* in 1987), while diligent fans could catch her in such plays as *Shadowlands* (Coventry, 1992) and *When God Wanted a Son* (Hampstead, 1997). She also concocted a 1999 one-woman show called *A Star is Torn* and from 2001-02 starred in a major West End revival of JB Priestley's *Dangerous Corner* – looking, as *Guardian* critic Michael Billington put it, "like Falconetti's Joan of Arc landed in darkest Surrey."

With the new century came a rewarding association with Big Finish Productions, for whom she not only reprised Servalan in a series of *Blake's 7* audio dramas but also created the role of Cardinal Ollistra, who appeared in six stories opposite Paul McGann's Eighth Doctor and another dozen opposite the War Doctor, played by Pearce's old RADA friend, John Hurt. She also spent five years in South Africa, working for the Vervet Monkey Foundation and, through the baby primates, experiencing a "joy of family which hadn't proved possible with human beings." Her autobiography, published in 2012, was therefore entitled *From Byfleet to the Bush*.

Referring to her several bouts with cancer, Pearce observed wryly that "I'm not one to do things by halves." The final bout was diagnosed just a couple of weeks before her death on 3 September 2018, aged 74.

Despite her long history of depression, in person she was a frequently hilarious whirlwind; on stage and screen, she exerted a hypnotic power that was uniquely hers. A reviewer in *The Stage*, assessing her 1980 performance in Tom Stoppard's *Night and Day* at Coventry's Belgrade Theatre, put this very well, pointing out that "Jacqueline Pearce [is] striking in looks and with an enviable range of tone and mood at her command."

'Command' is exactly what this remarkable actress exercised over her audiences – in any medium. **DWM**

Opposite page: Jacqueline Pearce as Chessene in *The Two Doctors* (1985).

Opposite page inset: Jacqueline pictured in 2016.

Above left: Enjoying a tea break on *The Plague of the Zombies* in 1965.

Above right: As Anna Franklyn, a girl with a terrible secret, in *The Reptile* (1966).
Photo © Studiocanal.

Below: Jacqueline played the Time Lady Cardinal Ollistra in a number of Big Finish audios, including *The War Doctor: Agents of Chaos* (2016).

DOCTOR WHO
THE WAR DOCTOR
AGENTS OF CHAOS

Left: In her most famous role, as Servalan in *Blake's 7*.

THE TIME TEAM

Pop Classics

"The music never ends." The Time Team crosses the void beyond the mind to wraps its ears around some *Who*-related chart hits… and near misses.

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue's Time Team: Antoinette Belle, Claudia Boleyn, Dan James Frank, Gerard Groves, Luke Cutforth, Miles Hall and Zainab Sheriff

There are some corners of the universe which have bred the most terrible things. Novelty singles. Patchy covers. Bradders plays pop. They must be fought.

And so the Time Team finds itself posing for photos around a vinyl turntable. (Because it looks nice, *OK*? We're playing the actual tracks on YouTube and Spotify.) Seven Time Teamers. Seven pop picks – at least one from each decade since the 1960s – inspired by, or inspiring, TV hit *Doctor Who*.

Also, Bradley Walsh has a 'moment' on Instagram.

All of the Team will score each track out of five, then we'll calculate the average to give a star rating. LOOK, IT'S JUST A BIT OF FUN. Fire up the stereo! Rack it up, Joey! What sonic delights await? Only the best, and worst, of the Doc does pop…

WHO'S WHO

(1965)

Roberta Tovey played Susan, the young granddaughter of Peter Cushing's Dr Who, in two mid-60s Dalek films. But not before lending her vocals to this cash-in single. *Who's Who* (***tinyurl.com/DrWhoOfCourse***) was released four days after Tovey's 12th birthday and ten days before the first movie, 1965's *Dr. Who and the Daleks*, hit cinemas. It was co-written and produced by Malcolm Lockyer, who composed the film's frantic score.

LUKE: "It's not very sci-fi."

ZAINAB: "It feels like a nursery rhyme. 'If you see a man with long, grey hair and a funny little smile on his face…' She makes Dr Who sound like Santa – 'as he travels from place to place…'"

ANT: "I can imagine this playing in *Kill Bill*, in a really violent fight sequence. Die, die, die!"

MILES: "It's garbage, isn't it? 'He's quite at home in a big spaceship or sitting on top of a horse'?! Was it made in a hurry? What 12-year-old thinks this is cool? I don't think she'd listen to it herself. I'm giving it one star."

LUKE: "You're going to reduce a 65-year-old woman to tears."

MILES: "She might read this? Then I'm giving it one-and-a-half stars."

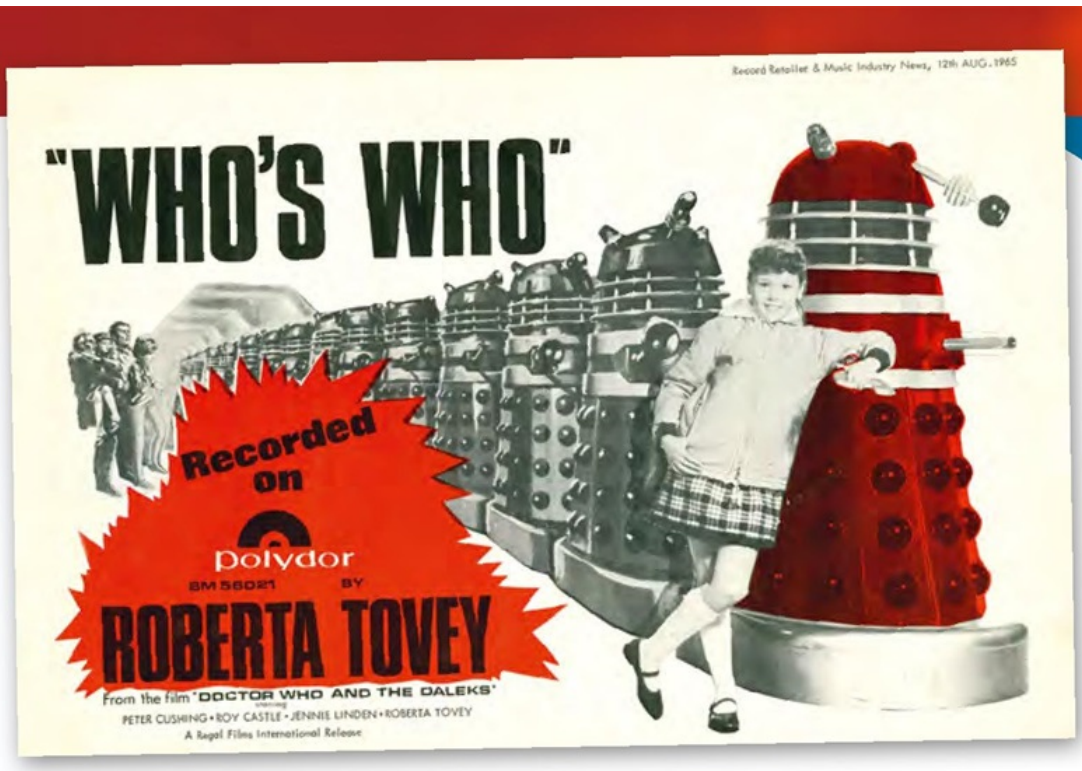
ANT: "If I'm drunk, a solid three-and-a-half. If I'm sober, probably just one. And I'd only dance to it for a dare. Or a murder spree."

GERARD: "I'd love to see… who's the little girl who played young Amy Pond? I'd like her to cover this. 'He said he'd be five minutes. Oh, 12 years will have to do! He'll always be my raggedy pal – who? – Doctor Who.'"

The Team's score:
★☆☆☆☆

Below: Luke, Zainab, Ant, Gerard, Miles, Dan and Claudia listen to a playlist like no other.

Right: Dr Who (Peter Cushing) and Susan (Roberta Tovey) in the film *Dr. Who and the Daleks* (1965). Photo © Studiocanal.


Record Retailer & Music Industry News, 12th AUG. 1965
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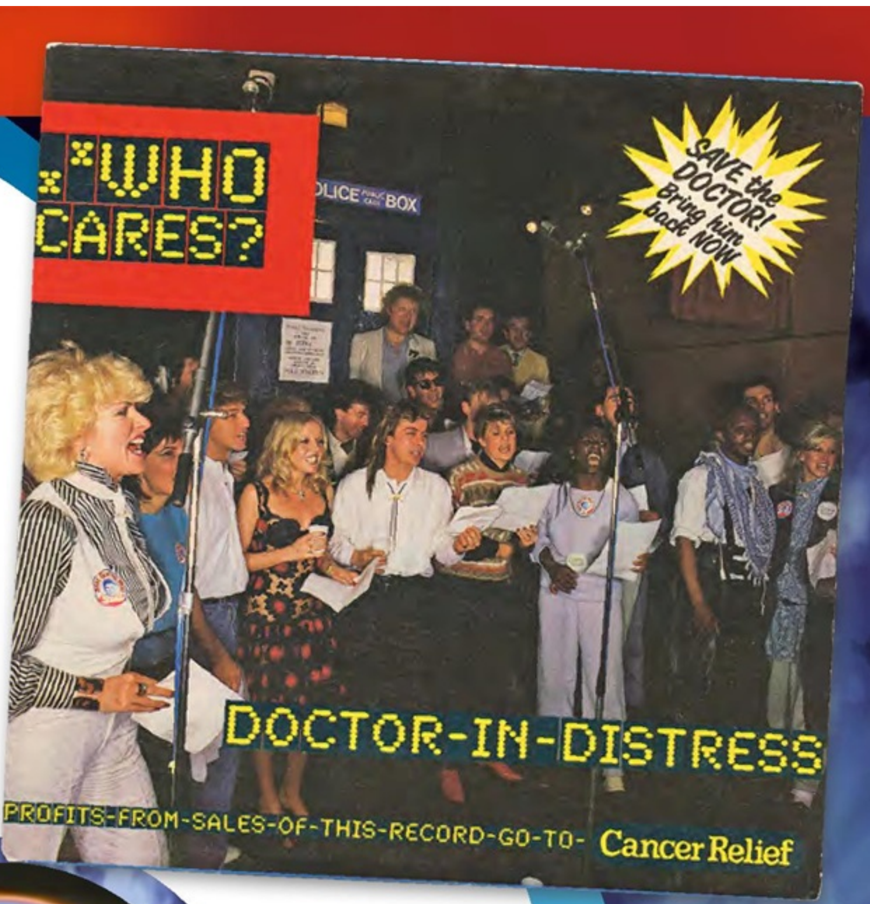
BM 56021
BY
ROBERTA TOVEY
From the film 'DOCTOR WHO AND THE DALEKS'
starring
PETER CUSHING • ROY CASTLE • JENNIE LINDEN • ROBERTA TOVEY
A Regal Films International Release


*WHO CARES?
POLICE BOX
SAVE the DOCTOR! Bring him back NOW
DOCTOR-IN-DISTRESS
PROFITS-FROM-SALES-OF-THIS-RECORD-GO-TO- Cancer Relief

WHO IS THE DOCTOR

(1972)

Third Doctor actor and towering hunk of prog rock Jon Pertwee recorded this reverb-tastic spoken-word poem over an upbeat arrangement of the *Doctor Who* theme (***tinyurl.com/PertSong***). It was released by Purple Records, the label owned and operated by hard-rock pioneers Deep Purple. It didn't trouble the charts.

LUKE: "Doctor Who's singing!"

MILES: "Oh my God, he's in character! YES!! 'I cross the void beyond the mind, the empty space that circles time...' Pertwee's already had more lines in this than in his first episode."

DAN: "Bigging himself up, though, isn't he? '*I* see where others stumble blind.' He's just listing off reasons he's brilliant."

CLAUDIA: "Could any other Doctor get away with this?'

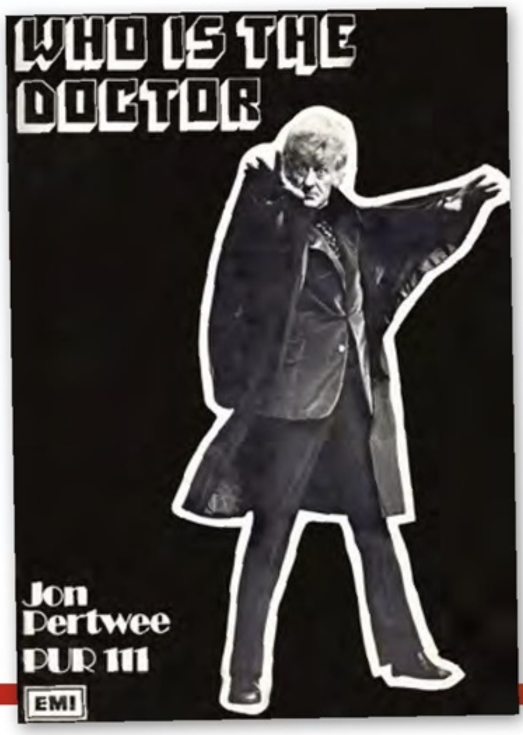
ANT: "Yes. All of them. I'd listen to Sylvester McCoy's diss track."

ZAINAB: "Now he's speaking about 'the secret source of life', fighting 'satanic powers'... He's taking himself so seriously."

LUKE: "I quite like it. They've got a clear idea of what the character's about: he's this deep-thinking, godlike alien, who has an insight into what it is to be human. It's much better than the last song, which ran out of things to say about him after the first verse: 'He has grey hair. Er, he smiles a lot. Sometimes he... rides a horse?'"

GERARD: "Also, you just know that whenever he arrived at BBC TV Centre, Pertwee would phone ahead and tell the producers to blast out this track as he walked into the studio. 'I'm 30 seconds away. Barry, hit play! Hit it now!'"

The Team's score: ★★☆☆☆


WHO IS THE DOCTOR
Jon Pertwee
PUR 111
EMI

DOCTOR IN DISTRESS

(1985)

In February 1985 the BBC axed *Doctor Who*. Then they changed their minds and just postponed the new season – the show's 23rd – for seven months. Within two weeks of this announcement, record producer and uber-fan Ian Levine had co-written, with musician Fiachra Trench, this protest single (**ANT:** "NO! Oh my God." **GERARD:** "They're complaining about a longer wait?"), telling the show's entire 22-year history in three verses. They put together a supergroup (**DAN:** "Called... Who Cares?! That's incredible. Did this genuinely happen?") to record the song (***tinyurl.com/EvilMetalCreatures***): a stellar line-up that included then-Doctor Colin Baker, companion actors Nicola Bryant and Nicholas Courtney, Master thesp Anthony Ainley and Bobby G from Bucks Fizz. Also, Hans Zimmer joined them on the synthesiser, just ten short years before winning an Oscar, a Grammy and a Golden Globe.

GERARD: "A Band Aid-style song, but to 'save' a TV show? Isn't that a bit –"

ANT: "– tasteless? It's the 1980s. Show me something that wasn't."

MILES: "Couldn't they have just... waited? Dude, it's coming. Be patient. Try being a *Game of Thrones* fan."

CLAUDIA: "I like the idea of a protest song. Did it work? Did they bring it back sooner?"

No. They still had to wait (almost) 18 months, as opposed to the usual ten.

CLAUDIA: "Oh. One star."

But the profits from sales were promised to Cancer Relief.

CLAUDIA: "Well, OK. Two stars."

MILES: "But they're feeling it. 'Bring him back now! We won't take less!' YEAH! Next time the show's off air for 18 months, can we get this group back together? How did it do in the charts?"

Doctor in Distress received little airplay – Radio 1 refused to play it – and it peaked at 130.

DAN: "I still think it's sweet. There's a weird sort of arrogance about it that I like. Plus, the Yeti line. →

Above left: A 1965 advertisement for *Who's Who* by Roberta Tovey.

Above right: The sleeve of the 1985 single *Doctor in Distress*.

Left inset: Colin Baker performs his solo, from the video of *Doctor in Distress*.

Below left: A 1972 trade advert for Jon Pertwee's *Who is the Doctor*.

Below right: Dan can't believe his ears.

Above left: The chorus of *Doctor in Distress* was sung by a choir that included Colin Baker, Faith Brown and Nicola Bryant.

Above right: The sleeve of the chart-topping hit *Doctorin' the Tardis* (1988).

Right inset: 'Ford Timelord' the police car chases a familiar-looking 'robot' in the video of *Doctorin' the Tardis.*

Below left: Luke reassess everything he thought he knew about popular music.

Below right: Billie Piper's first UK Number One, the catchy *Because We Want To* (1998).

→ I want that on a T-shirt. It takes guts to rhyme 'canine computer' with 'Each screaming girl just hoped that a Yeti wouldn't shoot her.'"

MILES: "I love 'We've learned to *accept* six Doctors'! ACCEPT?! Oh man."

GERARD: "But it definitely comes from a place of love. And it's a perfectly good potted history of the show."

ANT: "First of all, I was like, 'Yeah, cool, 80s pop, I love the sound.' Then, you know, the lyrics kicked in and they're not... great. Two stars tops. But the people who made this definitely do care a lot about the show. It's very unapologetic."

CLAUDIA: "They want to save their show. It's noble and heroic –"

ANT: "– and a little bit entitled. True. What could be more rock 'n' roll than that?"

The Team's score:
★★☆☆☆

DOCTORIN' THE TARDIS
(1988)

In 1988, the Timelords (aka Bill Drummond and Jimmy Cauty, better known as the KLF) mashed-up the *Doctor Who* theme with Gary Glitter and Sweet, to make what Drummond called "probably the most nauseating record in the world". They attributed authorship to 'Ford Timelord', Cauty's 1968 Ford Galaxie police car, which stars in the music video (***tinyurl.com/ObeyNoOne***), chasing two crudely designed Daleks around Wiltshire. From the opening strains – "Doctor Who-ooh! (Hey!) Doctor Who!" – the Time Team is entranced.

ZAINAB: "Oh, this is incredible."

MILES: "Tribal chanting? Over the *Doctor Who* theme?!"

ANT: "It sounds like a football chant. I don't like it."

LUKE: "What *are* these lyrics? They're just saying 'Doctor Who' and 'the TARDIS' over and over again."

MILES: "It's, like, subliminal messaging."

LUKE: "Ha. 'Buy Doctor Who! (Mag!) Doctor Who! Doctor Who! (Mag!) The Time Team!' Is it working?"

ZAINAB: "It is *very* catchy. And the video has such a 'Wild West' feel to it. I love how the TARDIS is basically an old police car. It's a cool representation."

GERARD: "I'm exceptionally biased about this one. After *Rose* [2005], my mum's friend got me a bootleg DVD – I don't know from where – and on it was the *An Unearthly Child* 'pilot', what exists of *Shada*... and this! So I've watched this video on a loop, hundreds of times. I genuinely thought it was an official, BBC-made *Doctor Who* thing –"

LUKE: "So did I."

GERARD: "– or that [1980s *Doctor Who* producer] John Nathan-Turner had been freed of his human, BBC-approved form and was on the run, disguised as a police car."

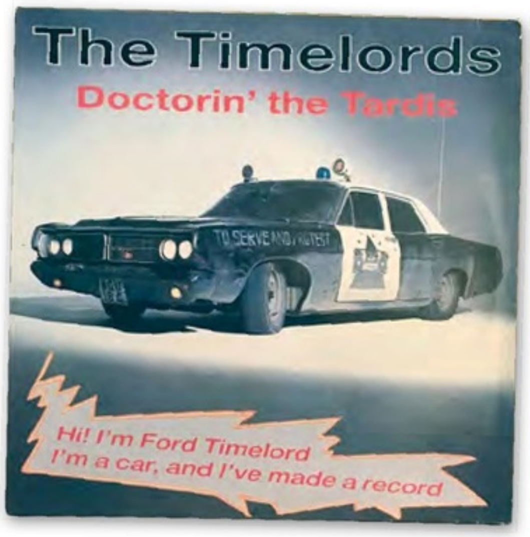
Remarkably, *Doctorin' the Tardis* spent a whole week at the top of the UK charts.

ANT: "NO WAY. It didn't? Number One?!"

CLAUDIA: "Why's this not talked about more?"

ANT: "Because, Claudia, it's a really stupid song."

The Team's score:
★★☆☆☆



BECAUSE WE WANT TO
(1998)

Seven years before she played Rose Tyler in *Doctor Who*'s 21st-century comeback, Billie Piper became the youngest-ever artist (15 years and 287 days) to debut at Number One in the UK charts, with this absolute banger (***tinyurl.com/BecauseWeWantTo***)...

ANT: "This could not be better. Six stars! At the age of eight I fell in love with Billie in *Rose*, so she holds a special place in my heart. I'm not even being ironic, this song and video is the pinnacle of music. Like, I'm sorry, it's got Billie Piper, who beams down from a spaceship –"

LUKE: "And she's throwing golden regeneration energy from her hands!"

ANT: "And it's got a garbage bin becoming sentient –"

MILES: "WHAT?! My God, it has! A melting bin! OK, wow. That's, literally, the Autons. It's foreshadowing when the bin tries to eat Mickey."

ANT: "Then – look! – a Judoon appears."

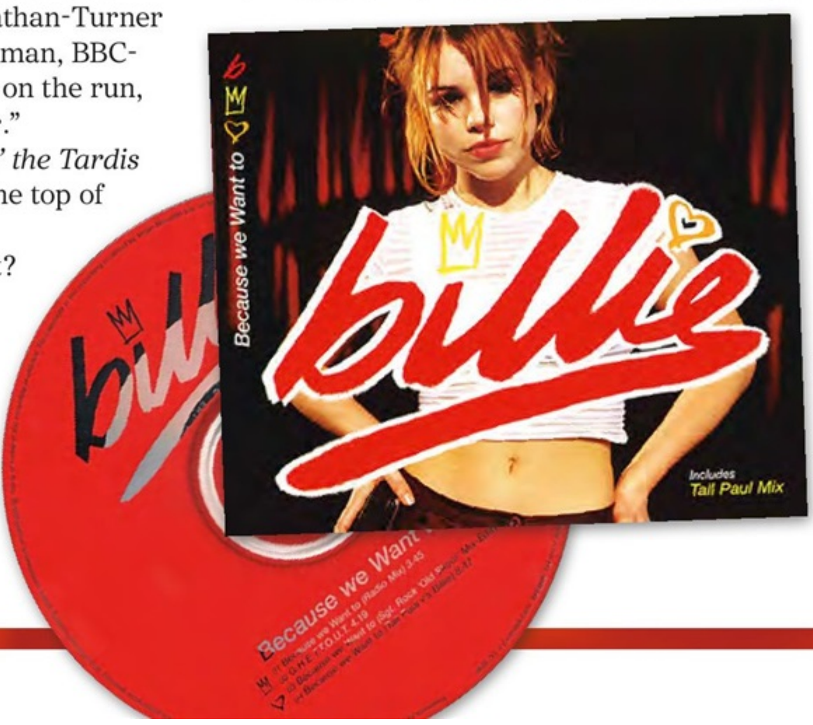
LUKE: "NO WAY?! It does! A rhino!"

ANT: "What was Russell T Davies doing in 1998? Try telling me he wasn't watching this and taking notes."

CLAUDIA: "Somewhere, in his subconscious, these images were planted."

ANT: "That moment when 'Bad Wolf' is actually happening in real life!"

GERARD: "I don't know if we'd have *Doctor Who* today if it weren't for this track. Because it made Billie a superstar. And she was instrumental in the success



of 2005 *Doctor Who*. Remember when some fans complained about a pop star being cast in the show? Then it turned out to be the best decision anyone's ever made? It brought a bit of the zeitgeist into *Doctor Who*, which is exactly what it needs. It keeps it real."

MILES: "She brought that attitude, that young energy, to the show. I related to her so much. She was this young person, who had that teen spirit. Watching this, it's my childhood I'm looking at. I kind of love it for that."

The Team's score: ★★★★☆

DOCTOR?
(2001)

In 2001, British electronica duo Orbital released their sixth studio album, *The Altogether*. It included a version of the *Doctor Who* theme that became a regular part of their live shows. The Time Team watches Orbital performing *Doctor?* at Glastonbury 2010 – attended by 177,500 music fans – as they headlined the Other Stage on the Sunday night (***tinyurl.com/MakeThisOneCount***). The band was joined on stage by the new Doctor, Matt Smith (**MILES:** "God, look at him!" **DAN:** "He's such a rock star, isn't he?"), who addressed the crowd: "This is the last song of the evening, people. If you are lost, let's make this one count... LET ME HEAR YOU ROAR!"

GERARD: "The *Doctor Who* theme probably shouldn't work as a club anthem, but the audience is loving it. They're going nuts. Which is mind-blowing."

DAN: "If I were in the audience, I'd be going mad."

ANT: "It's not really my scene."

CLAUDIA: "Nor mine."

ZAINAB: "Me neither. But it shows how iconic *Doctor Who* had become."

LUKE: "Glastonbury's the perfect place for this. There's something lovely and British about loads of people, young and old, in a field together, all giddy on life, dancing to the *Doctor Who* theme. And I'll give Orbital extra points for doing this before *Doctor Who* came back too – before *Doctor Who* was cool. If *Doctor Who* has *ever* been cool?"

Top centre and right: The then-current Doctor Matt Smith takes to the stage with Orbital at Glastonbury in 2010 for a performance of *Doctor?*, a version of the *Doctor Who* theme.

Above right: Phil Hartnoll of Orbital.

MILES: "I think *Doctor Who* has *loads* of cool moments, because it's so unapologetic about what it is. It just embraces the dorky thing, but we love it for that, and it's always going to be that, so let's just enjoy it. That's when it soars."

LUKE: "Yeah, *Doctor Who*'s at its best when it's, 'I'm happy with who I am. I don't care if you don't like me' – that kind of cool. So this, at Glastonbury, is lovely."

The Team's score: ★★★☆☆

#BRADDERSBANGERZ
(2018)

In January, TV's Holly Willoughby persuaded Bradley Walsh to get on Instagram. Almost instantly, he and his driver, the mysterious Joey, became online sensations, as Bradders posted videos of himself doing karaoke on his way to work – to make *Doctor Who*. The Team watches a trio of 'bangerz'. First up – "One time for the Lord, and one time for the cause" – Walsh puts his unique spin on Stormzy's 2017 song *Blinded by Your Grace, Part 2* (***tinyurl.com/GrahamVsStormzy***)...

Left inset: Bradley Walsh and his driver Joey (behind the mask) 'rack it up' with another one of 'Bradders' Bangerz'.

DAN: "That caption! '*@stormzyofficial* when's the collab?! It's about to get *#merky*'... YES, BRADDERS! Hashtag merky [good]! I love him."

MILES: "I think *this* might be the most British thing. It's just... so... Britain."

GERARD: "Didn't Stormzy promise Bradley a collab? I'd be so happy if that'd been used on the Series 11 trailers. Who needs Macklemore?"

DAN: "And the tagline for Series 11 should've been: 'It's about to get merky'! They missed a trick."

Next, the Team takes in Walsh's bold new take on Beyoncé's 2011 song *Countdown* (***tinyurl.com/GrahamVsBeyonce***) and, finally, Elton John's 1973 classic *Saturday Night's Alright for Fighting* (***tinyurl.com/GrahamVsElton***). "Joey, rack it up, son. Rock 'n' roll, everyone. Have a great weekend."

LUKE: "His Beyoncé was the best so far. But I worry that he's going to have lost his voice by the time he gets to the set. Is Graham going to be mute for the second half of Series 11?!"

MILES: "I love these Braddersbangerz, because it's just a guy embracing the now. He's having fun. He knows it's not cool. He knows."

LUKE: "See, it's what makes *Doctor Who* great. Again, it's unapologetically uncool. And so's Bradley Walsh. So they're a perfect fit. I'm a little bit in love."

ANT: "And it matters. No, it does. It matters *hugely*, to me, that the people portraying characters we love are enjoying themselves making the show we adore."

CLAUDIA: "Absolutely. I want to *like* the people making my favourite show, and Bradley seems lovely. They all do."

MILES: "How are we rating this? Musically, or as a whole package? It's British, it's kooky, he loves it, I love it, it's fun, he's a great ambassador for the show. I'm giving Bradley four-and-a-half stars."

CLAUDIA: "Me too. He has the charisma. The X factor."

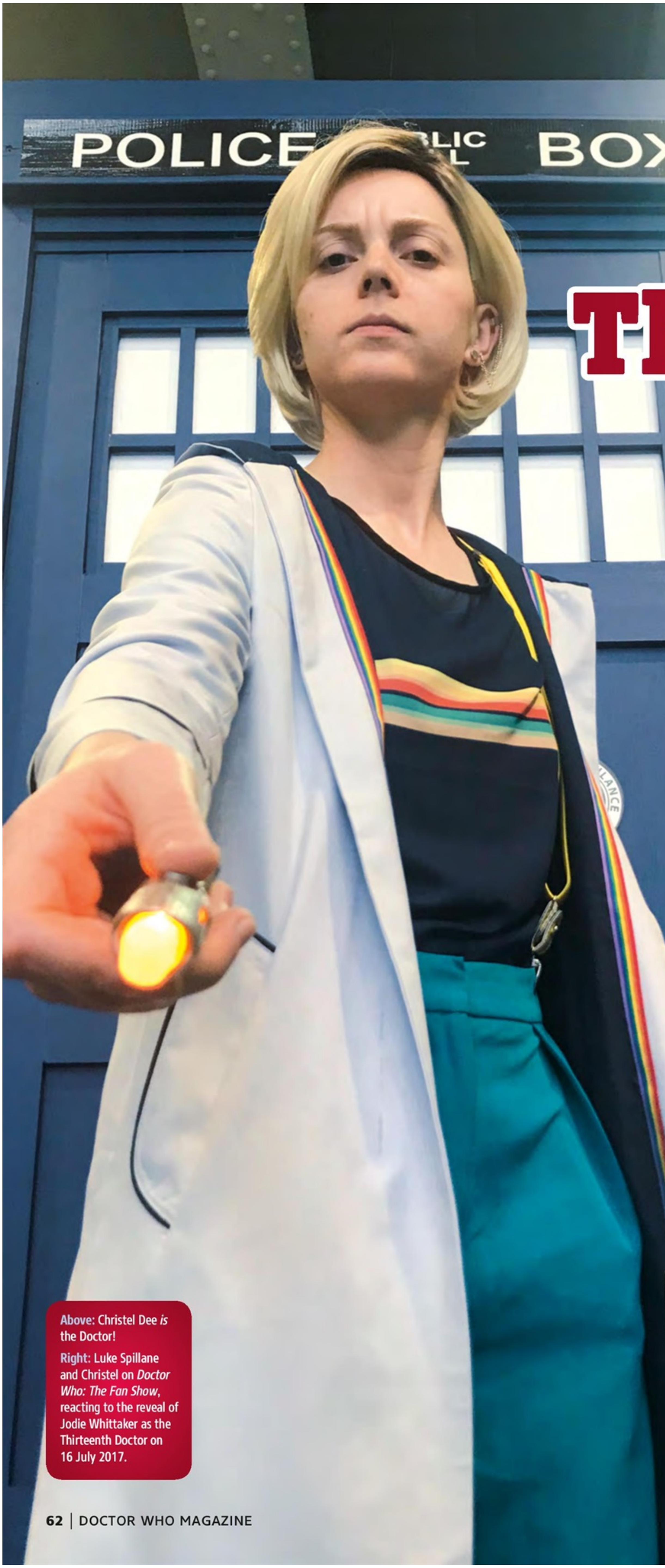
DAN: "Five stars. Let's get merky."

GERARD: "Oh God. If Bradders wins this, Orbital are going to be livid."

The Team's score: ★★★★☆ **DWM**

Below left: Fifteen-year-old Billie Piper leads the dancers in the video for *Because We Want To*.

Below right: The Time Team decides which track should be Top of the Pops.



The Thirteenth Doctor

DWM went to the London Film & Comic Con to search for some Thirteenth Doctor cosplayers. They weren't hard to find...

Feature by **CHRISTEL DEE**

Seconds after Jodie Whittaker was revealed as the Thirteenth Doctor on 16 July 2017, fans across the world took to the internet to celebrate and debate the casting – or, in the case of cosplayers, to discuss what she was wearing.

Of course, the hooded outfit we saw in the reveal trailer was not this Doctor's definitive 'look'. We had our first glimpse of that on 9 November, when a promotional image of the Doctor standing outside the TARDIS in her brand-new costume was released on social media. A rainbow-striped T-shirt, yellow braces, petrol-blue culottes with boots and a long coat... Cosplayers could now set to work finding all the necessary components to create their own versions.

And where better to show off your new Doctor cosplay than at a convention? In July this year, there were countless Thirteenth Doctor cosplayers at the San Diego Comic-Con,

VWORP VWORP

Above: Christel Dee *is* the Doctor!

Right: Luke Spillane and Christel on *Doctor Who: The Fan Show*, reacting to the reveal of Jodie Whittaker as the Thirteenth Doctor on 16 July 2017.

Above left: Jodie Whittaker (centre) is joined by 12 cosplayers in Sheffield on 24 September 2018 to make 13 Thirteenth Doctors.

Above right: Christel ascends the escalator to the London Film & Comic Con in July.

Below: Christel with the Dr Puppet of Jodie Whittaker's Doctor created by artist and animator Alisa Stern.

where the Doctor herself, Jodie Whittaker, was in attendance to tease the new series and introduce its first trailer. It didn't show the TARDIS or any monsters but we did get to see lots of exciting shots of the Doctor exploring alien landscapes with her new friends, and wearing her new costume.

Enthusiasm for the new series was no less evident at July's London Film & Comic Con, an annual pop-culture convention for fans of films, cult television, gaming, anime, cosplay and comics. It's a great place to meet other *Doctor Who* fans and cosplayers; in fact, I've been attending this convention for almost ten years. This time I decided, along with many other fans, to attend dressed as the Thirteenth Doctor.

At the previous year's LFCC, which took place shortly after Jodie Whittaker's casting announcement, I wore a version of the outfit she was dressed in for the reveal trailer – a grey coat, black hoodie and boots, with a spectacular blonde wig (roots and all) and holding a Yale TARDIS key.

This year I decided to upgrade my outfit to the Thirteenth Doctor's brand-new costume. I bought a replica of her coat from a cosplay website called Cosdaddy and glued some rainbow ribbon to its edges. I then bought some brown boots, blue stripey socks and yellow braces from eBay, some turquoise trousers from ASOS and a rainbow stripey top from the Redbubble website. I was also lucky enough to get hold of seven20's replica edition of her sonic screwdriver, only available in the US, from a friend who attended the San Diego Comic-Con.

The fact that I was cosplaying the first female Doctor filled me with excitement. And I wasn't alone! It was incredible to see how many other fans turned up cosplaying the Thirteenth Doctor over the three-day event.

It was incredible to see how many fans turned up dressed as the Thirteenth Doctor over the three-day event.

The most interesting thing I noticed over the weekend was that there was a more gender-diverse group cosplaying the Doctor than I'd ever seen before. Previously, I'd mostly seen boys in costume as the Doctor but there were definitely more girls cosplaying the Doctor at this year's LFCC. However, the character's gender swap hasn't stopped boys dressing up as Jodie's Doctor.

Some had chosen to cosplay the Thirteenth Doctor's costume seen in the trailers, others in her 'reveal' outfit or in her post-regeneration attire, wearing the Twelfth Doctor's tatty and battered coat. Many fans had inventively repurposed clothing from their wardrobes, while there were also those who had hunted meticulously on the internet to get hold of clothing and accessories similar to those seen on screen.

I really wanted to know what the fans at the LFCC thought about the Thirteenth Doctor, and it was clear from our conversations that they were really excited about the bold, fresh direction the show was taking. Over the next two pages you can read what a few of them had to say... →

COSPLAY The Thirteenth Doctor

Name: Amy

Age: 19

From: Brighton

Cosplaying: The Thirteenth Doctor. Top from Forever 21, braces from Amazon, socks and bum bag from eBay, coat from Cosdaddy and shoes borrowed from a friend.

What does the Thirteenth Doctor mean to you? "I've always wanted a female role model. *Doctor Who* was seen as a boy's show. When I was a kid I had a joint birthday party with a boy; he got the *Doctor Who* cake and I had to choose something else. I was really annoyed about that. The new series is breaking the stereotype of *Doctor Who* just being a boys' show and Jodie is pushing that even more. She's my idol."

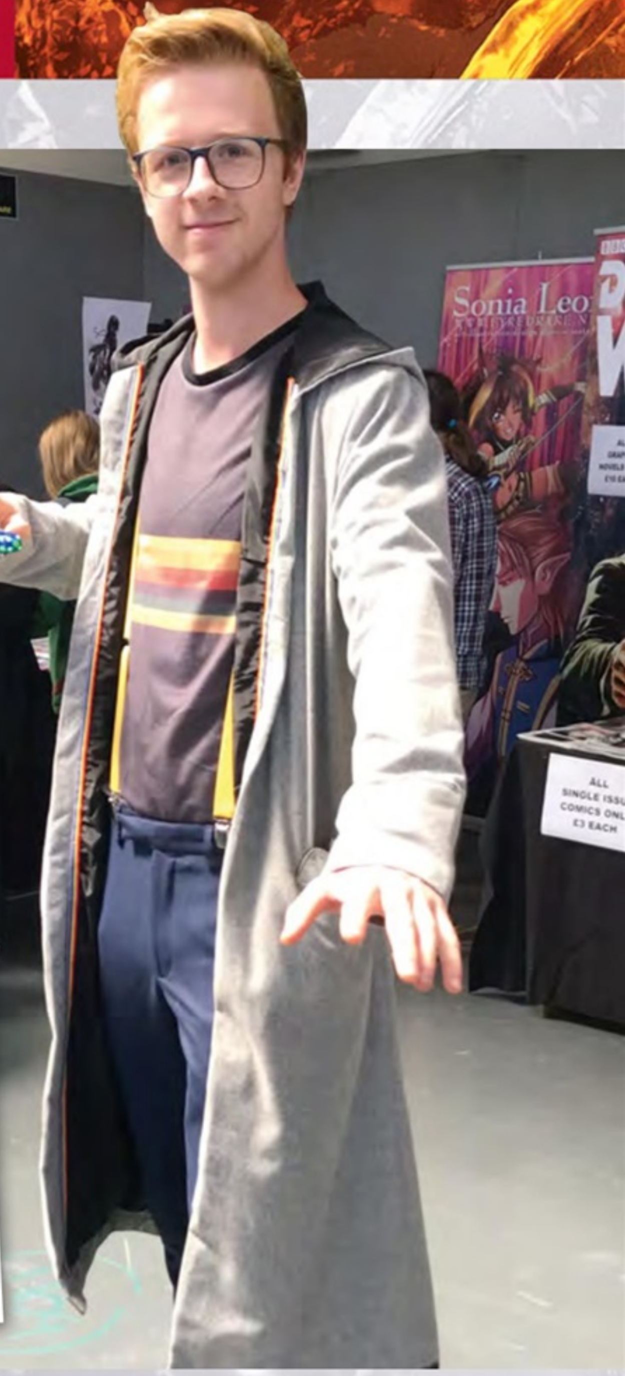
Name: Josh

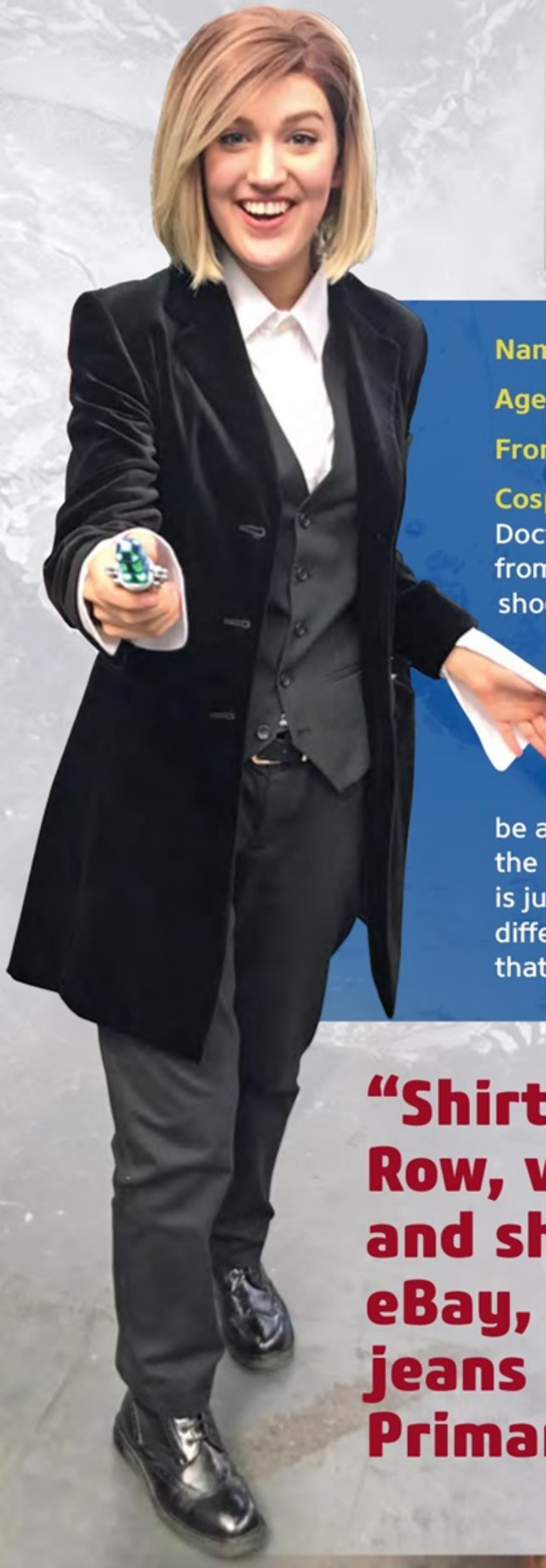
Age: 22

From: Bedford

Cosplaying: The Thirteenth Doctor. Boots from ASOS, socks and braces from Amazon, trousers from Moss Bros and top from Redbubble.

What does the Thirteenth Doctor mean to you? "Freedom to choose and diversity."





Name: Georgia

Age: 20

From: Manchester

Cosplaying: The Thirteenth Doctor 'regeneration' outfit. Shirt from Savile Row, velvet coat and shoes from eBay, and waistcoat, jeans and belt from Primark.

What does the Thirteenth Doctor mean to you? "I remember as a kid really wanting to be a companion and now to get the opportunity to be a Doctor is just something completely different. It's nice to finally have that power."

> **"Shirt from Savile Row, velvet coat and shoes from eBay, and waistcoat, jeans and belt from Primark."** Georgia

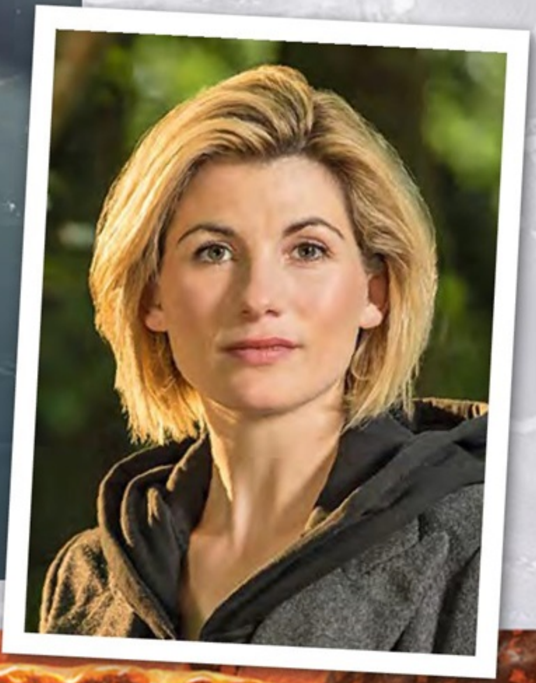
Name: Daisy

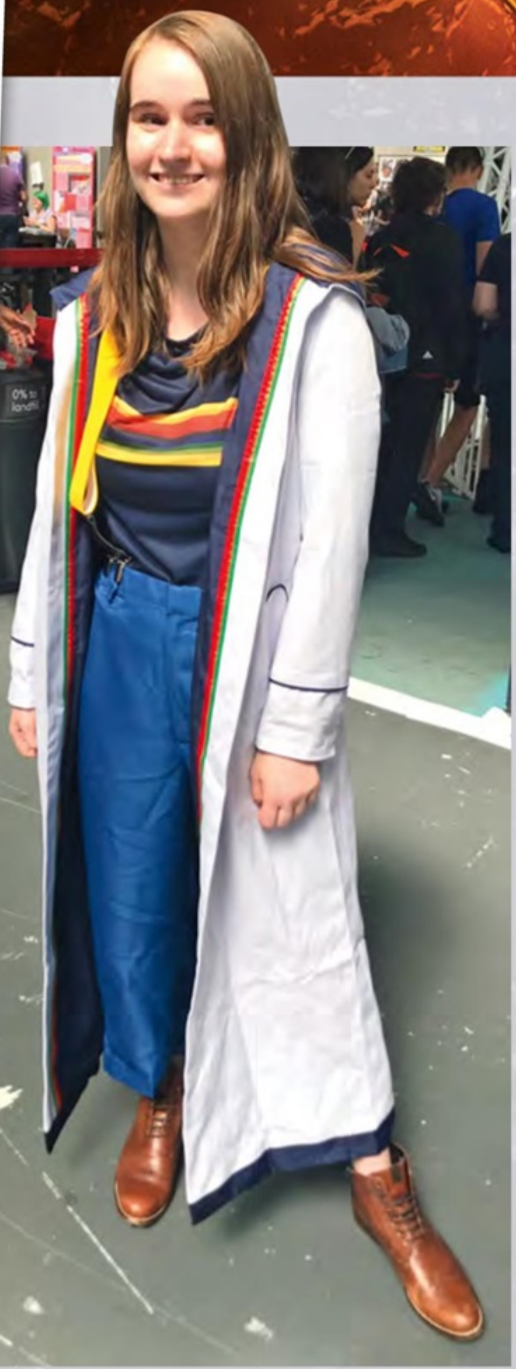
Age: 16

From: Nottingham

Cosplaying: The Thirteenth Doctor 'reveal' outfit. Coat from eBay, jumper from Primark, jeans her own and boots from New Look.

What does the Thirteenth Doctor mean to you? "It's a female character that I can relate to. She's really cool."





Name: Resa

Age: 23

From: Germany

Cosplaying: The Thirteenth Doctor. Coat, braces, top, trousers and boots from Amazon.

What does the Thirteenth Doctor mean to you? "Hope for going on, to keep on fighting and trying something new. Change in general. Changing, evolving and moving on from the past."

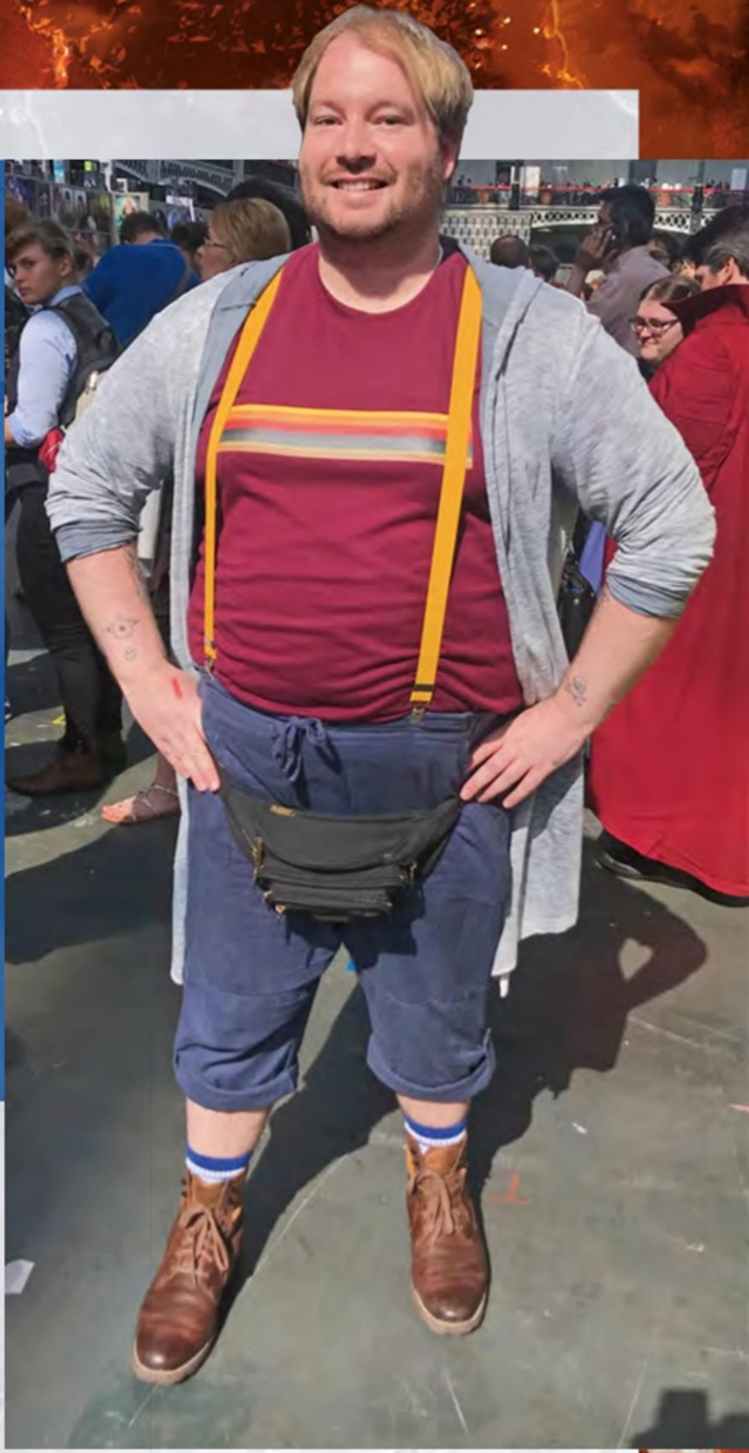
Name: Craig

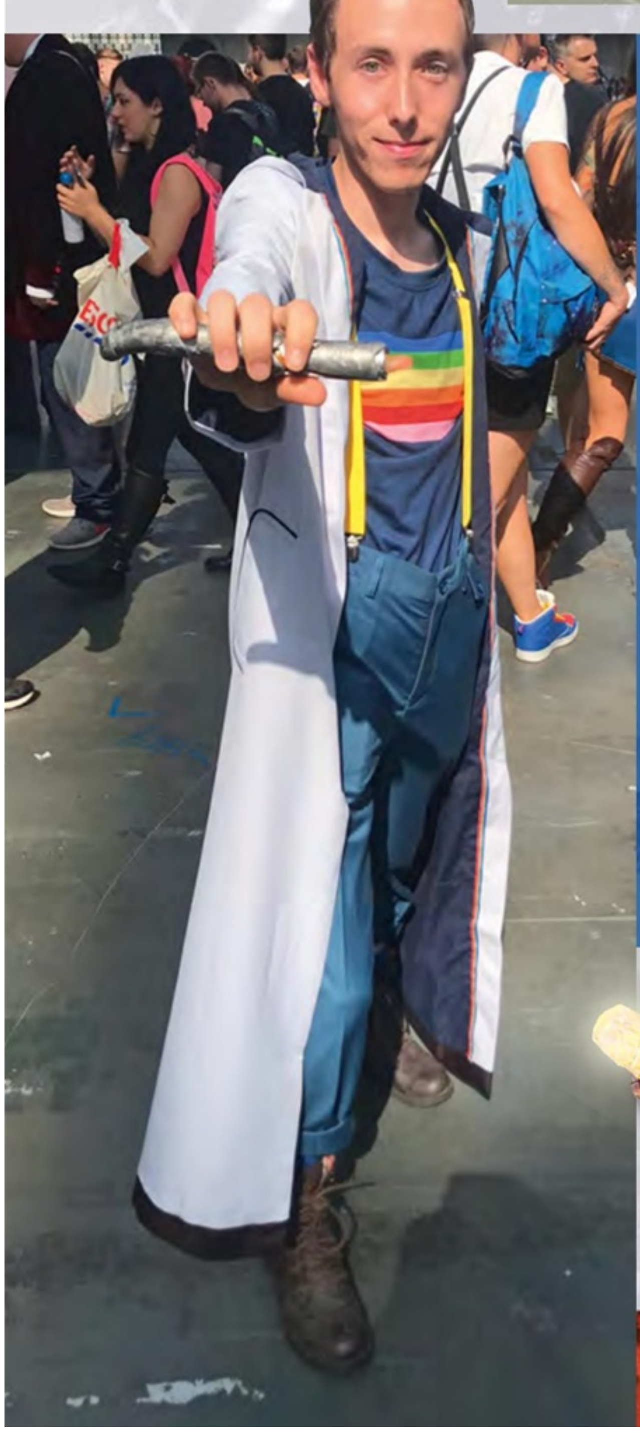
Age: 30

From: Lancaster

Cosplaying: The Thirteenth Doctor. Top from Redbubble, trousers from Cotton Traders, boots from Clarks, socks from Atak, braces from eBay, bum bag from Lorenz and cardigan from Urban Surface.

What does the Thirteenth Doctor mean to you? "She's going to be fun. I don't think it matters that she's a woman. I just think she's going to bring so much energy and heart to the role."





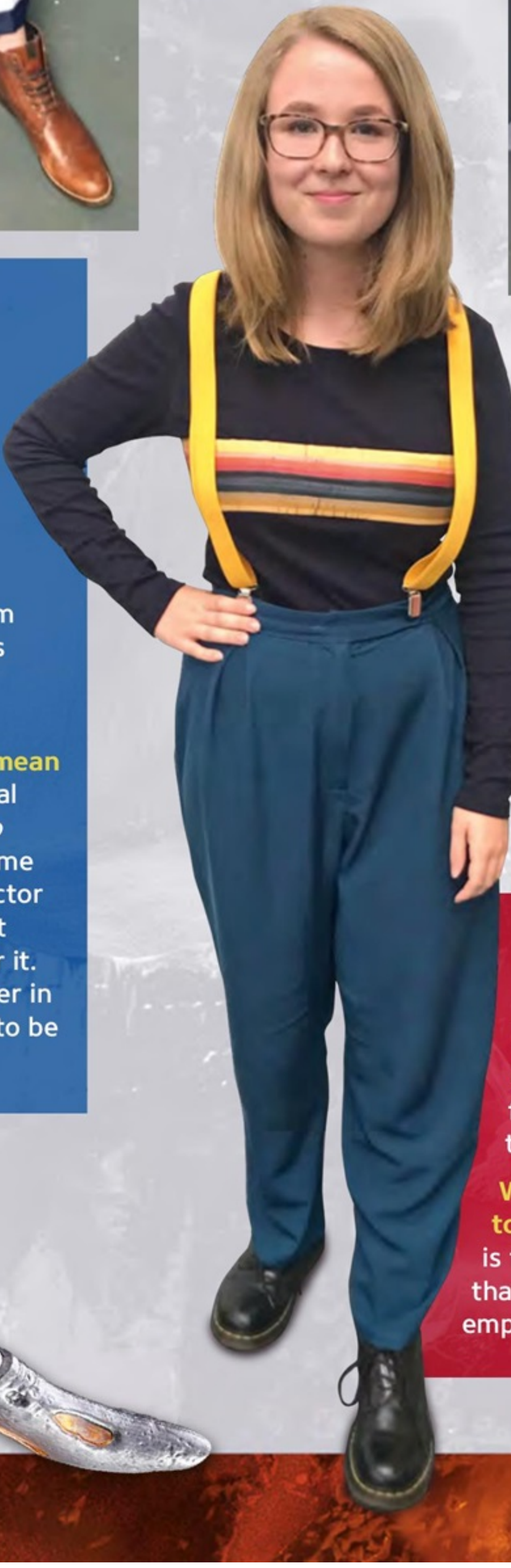
Name: Luke

Age: 25

From: Birmingham

Cosplaying: The Thirteenth Doctor. Coat from friend in the US, top from cosplay friend Dominic, braces from eBay, boots from his girlfriend.

What does the Thirteenth Doctor mean to you? "She's a vital point in *Doctor Who* history. It's about time we got a female Doctor and I think they cast the perfect actor for it. I can't wait to see her in action. She's going to be brilliant."



> **"It's really cool that the Doctor is finally a woman. I've always wanted that since I was a little kid."** Saskia

Name: Saskia

Age: 17

From: London

Cosplaying: The Thirteenth Doctor. Top from Uniqlo with hand-painted stripes, trousers from ASOS and shoes her own.

What does the Thirteenth Doctor mean to you? "It's really cool that the Doctor is finally a woman. I've always wanted that since I was a little kid. It's really empowering. I'm really excited."

Reviews

Our verdict on the latest episodes and products.

Television

The Woman Who Fell to Earth

The first new episode of 2018 marked the end of all the speculation and the beginning of a quiet revolution.

BBC one **BROADCAST** Sunday 7 October 2018

Review by **PAUL KIRKLEY**

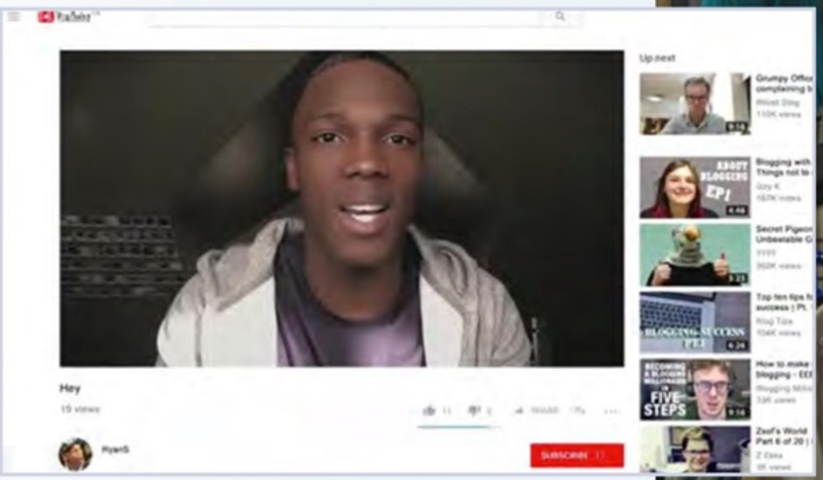
“We’re all capable of the most incredible change. We can evolve while still staying true to who we are. We can honour who we’ve been, and choose who we want to be next.”

Ah, we see what you’ve done there, Doctor. Because, with this stirring bit of oratory during *The Woman Who Fell to Earth*’s climactic crane-top showdown, our reborn hero is not, of course, just talking about her new body. She’s not even just offering a reassuring, Doctorly squeeze to anyone still worried this latest reinvention might be a bridge too far. No, what Jodie Whittaker’s Time Lord is presenting us with here is nothing less than a *Doctor Who* mission statement. It’s a reminder from new showrunner Chris Chibnall that change is hardwired into the programme’s DNA; that radical reinvention is one of the series’ most sacred shibboleths.

It’s also what makes it so incredibly exciting.

Every era of *Doctor Who* is a reaction to (though not a rejection of) the previous regime, so it’s no surprise to see Chibnall dialling down the knotty, Möbius-strip plotting and high-concept characters of his illustrious predecessor. From the bold – and brilliant – decision to make Sheffield the unlikely new centre of the *Doctor Who* universe, to the fact that the very first shot on Chibnall’s watch is a YouTube clip, the watchword here

Below: Five have an adventure in Sheffield – Yaz (Mandip Gill), Ryan (Tosin Cole), the Doctor (Jodie Whittaker), Graham (Bradley Walsh) and Grace (Sharon D Clarke) in *The Woman Who Fell to Earth* (2018).



is *relatable*. At every stage during *The Woman Who Fell to Earth*, Chibnall takes care to fold the Doctor's mad, impossible universe into the everyday, workaday world of vloggers and WhatsApp groups, of bus depots and rowdy karaoke nights.

This inclusiveness finds its best expression in the Doctor's new friends: decent, dependable Graham (Bradley Walsh), sweet, vulnerable Ryan (Tosin Cole) and the smart, quietly ambitious Yasmin (Mandip Gill). All are funny, likeable people who appear completely ordinary, their capacity to be extraordinary something we will only discover as they do. Walsh, in particular, is a supremely canny piece of casting for a big-tent show looking to attract an audience that ranges from kids to your nan.

There's a natural, unshowy logic to the episode's opening act, in which Chibnall offers deft pen portraits of the new regulars before drawing his players together for their date with destiny in the most exciting Sunday night train carriage stand-off since *Bodyguard*.

'Cinematic' is another buzzword for this series, and those fancy new anamorphic lenses certainly help Sheffield show its best face. With its high hills and sweeping valleys bathed in golden sunlight, it's as stunning as any alien vista. (When it's not raining, anyway.)

At the same time, *Doctor Who* is not cinema, and nor should it try to be. While the story's Big Bad – let's call him Tim Shaw, as it seemed to annoy him – wouldn't look out of place in a Marvel movie, kids raised on those films may well find the final reel lacking the crash and wallop they're used to. Which is fine by me. So what if the monster takes an absolute age to climb up to his victim? It just leaves more time for jokes. And so what if the big set-piece stunt of the Doctor jumping between two cranes can't compete with Hollywood's spandex superheroes throwing each other through entire city blocks? The whole point of the Doctor is that she isn't Superman, or Wonder Woman. She can't fly. She can only take a leap of faith.

Top left: Ryan pays tribute to his grandmother on YouTube.

Top right: The Doctor chooses her new outfit from a charity shop.

Above: The hunter, 'Tim Shaw' (Samuel Oatley).

> **From her very first appearance – brain racing at a million miles an hour, mouth running even faster – she simply *is* the Doctor.**

Did someone mention Wonder Woman? That must be our cue to talk about Jodie Whittaker. Crikey, but she's terrific, isn't she? From her very first appearance – brain racing at a million miles an hour, mouth running even faster – she simply *is* the Doctor: a fizzing, quicksilver, lightning rod of energy, effortlessly taking charge and commanding instant respect even as she thoroughly bamboozles everyone around her.

There's a real warmth to the performance, too. Moments of charm abound: "Can we have the lights and sirens on?" "This is going to be fun!" "I'm calling you Yaz, cos we're friends now."

Hers is also a Doctor who feels renewed in every sense. Unburdened by the 'lonely god' survivor guilt of recent years, there's a sense here of the character being returned to first principles: "I'm just a traveller. Sometimes I see things need fixing, and I do what I can." As a format for one of the world's longest-running TV shows, it's astoundingly simple.

Did we mention that Jodie Whittaker is also a woman? I only ask because, for all that the "it's about time" / glass ceiling promotional campaign winkingly alluded to this being a Doctor for the #TimesUp generation, it scarcely figures in the show itself. Which is just as it should be because, in all honesty, Whittaker is so the Doctor, you barely give it a second thought. (Though I did smile at Chibnall's casually tossed "It's been a long time since I bought women's clothes" continuity hand grenade.)

Jamie Childs' direction is shrewd and intelligent: filmic when it needs to be, but always serving the story. He draws fine performances from the whole cast, too, from Sharon D Clarke's earth mother Grace to Jonny Dixon's sweetly dim Karl and even the poor, doomed nightwatchman.

Not everything quite works. The Rahul subplot feels undercooked. I was convinced his missing sister was going to figure in the story's emotional pay-off; instead, we got the slightly out-of-left-field death of Grace, a sucker-punch that didn't feel entirely earned. In fact, the whole monster-of-the-week plot was arguably a little perfunctory, but here Chibnall is simply following the standard post-regeneration playbook, where all that stuff is mere window dressing.

In every other respect, *The Woman Who Fell to Earth* can only be considered a triumph, one in which Chris Chibnall succeeds in putting his own stamp on the show, and in which Jodie Whittaker belies the Bowie-riffing title with a gravity-defying performance that looks sure to explode across Sunday nights like a one-woman charm bomb.

"Why is she running at another alien?" an exasperated Graham asks at one point during this mad night in Sheffield. Why? Because she's the Doctor, and that's her job. When people need help, she *never* refuses. And the good news is she's barely started. Come on, keep up! **DWM**

Reviews

The Ghost Monument

The Doctor's new best friends take their first journey to an alien world – and the new TARDIS is finally revealed...

Review by **PAUL KIRKLEY**

BROADCAST
Sunday 14 October 2018

Funny thing, *Doctor Who*. People – **Doctor Who Magazine** included – are always banging on about its 'infinitely flexible format' and restless refusal to be constrained by the usual rules of drama. All of which is kinda true. Yet it's equally striking, no matter how many times you pull the programme apart and rearrange all the pieces, how it always snaps back into something like the same basic shape. And there's a very good reason for that. It works.

As sure as night follows day, then, a new Doctor's earthbound debut will always be succeeded by a journey to the farthest-flung shores of the new showunner's imagination; a chance to demonstrate to new viewers (and remind existing ones) that this series marches to several different drums, often at the same time. In other words: Toto, we're not in Sheffield any more.

Did I say as sure as night follows day? Actually, make that the other way round. Because there can scarcely have ever been a more vivid demonstration of *Doctor Who*'s eclectic house style than the shift from nocturnal, post-industrial South Yorkshire to the shimmering widescreen vistas of *The Ghost Monument*. From *The Full Monty* to *Mad Max* in a single bound.

OK, not quite a single bound. First up, there's a terrific, attention-grabbing opening sequence designed to showcase Jodie Whittaker at her most Doctorish, taking charge of a ship that's hurtling towards the surface of a planet called Desolation. Otherwise known as: a typical day at the office.

Once on the ground – and can we all take a moment here to appreciate exactly how hard it must be to convincingly crash a spaceship on a telly budget? – it's impossible not to note the debt, in terms of visual grammar, that this episode owes to a certain movie mega-franchise. From the sweeping white dunes to the chunky, greasy hardware – not to mention a roguish anti-hero with a blaster slung from his hip – all that's missing are some Jawas and a vertical frame-wipe.

Overtures completed, Art Malik's velvety Ilin dropping the flag on the final stage of the "Paris-Dakar rally in space" signals the start of the plot proper. From here on, we pretty much know what we're in for: a race against time, through deadly terrain, in pursuit of the ultimate prize. A certain battered blue box.

Doctor Who has attempted this kind of thing a few times over the years, with mixed results. Perhaps the most famous example is Gallifrey's Death Zone from 1983's *The Five Doctors*, which was sold to us as the ninth circle of Hell but literally looks like a wet weekend in Wales. And then there's the city of the Exxilons in *Death to the Daleks* (1974), in which the Doctor has to navigate such lethal traps as, er, a small section of mosaic tiling.

The Ghost Monument certainly gives Desolation the hard sell, with its talk of mist swamps, killer water and an entire planet "made cruel". (The name can't exactly be great for tourism, either.) So is Chris Chibnall in danger of writing cheques he can't cash here?

Yes and no. There's certainly a lack of actual, heart-in-mouth suspense in what follows, not least because all the threats are rather perfunctorily dispatched: the electromatic pulse of a robot here, a well-telegraphed exploding Althusian cigar there. Plus, you can't help thinking Steven Moffat would have poured on a little extra nightmare fuel, particularly after the suns went down.

But I don't think creeping dread was what Chris Chibnall was aiming for. Instead, he delivers a fast-paced action-adventure that – not unlike his much underrated Tenth Doctor story *42* – barrels along with an unstoppable momentum, almost entirely devoid of longueurs to allow restless minds to wander, or eyes to stray towards smartphones. As an exercise in *Doctor Who* at its most crowd-pleasing – chuck a bunch of likeable characters in at the deep end and watch them sink or swim, never ratcheting the tension to such clammy heights that the jokes dry up – it's almost ruthlessly efficient. And as a way of converting those huge 'week one' numbers into a regular Sunday night audience, it strikes me as a very smart direction indeed.

It's also, it has to be said, simply ravishing to look at. Director Mark Tonderai sets out his stall early with the (literally) eye-opening sequence of Ryan waking up on Angstrom's ship, and sustains this painterly approach all the way through. One hesitates to start throwing around terms like 'mise en scène' but how gorgeous are some of these shots? Like the sunlight slanting through the portholes of the abandoned city, or the boat speeding across the glittering water? The production's trip to South Africa certainly pays its way, in what are surely 48 of *Doctor Who*'s most cinematic minutes ever.

If Tonderai is a welcome new asset, then that goes double for Segun Akinola, whose score here – a mix of clamorous, urgent, industrial rhythms and swooning, mournful cello – is simply stunning.

In among the gags (my favourite of a strong bunch: "I've never even *heard* of Moomin beings") and the high-octane thrills, Chibnall makes space for some lovely, quieter character moments. Graham and Ryan tentatively groping their way towards some kind of relationship is a beautiful dynamic, and I love the touching, almost casual nature of Yaz's reply ("Always") when Ryan thanks her for waiting for him. Meanwhile, the Doctor may have shed some of her recent emotional baggage, but there's a hint here of a new mythology emerging, with cryptic talk of the outcast and abandoned "Timeless Child".

It's also a story that reaffirms some of the series' central tenets. For a moment, when Ryan took up arms to put his *Call of Duty* training into practice, I was worried the script was going to land squarely on the wrong side of the fence. (Because if there's a diametric opposite to *Doctor Who* in terms of entertainment franchises, it is surely first-person shooters.) But Chibnall was just teasing us before re-setting the show to factory mode, where brains *always* beat bullets.

Is there also, perhaps, a sly commentary on the fissile times into which the new Doctor has launched, with her line about people being "stronger together"? And also in Angstrom's testimony about having to leave her family behind – whatever the risks – in order to save them?

> **The production's trip to South Africa certainly pays its way, in what are surely 48 of *Doctor Who*'s most cinematic minutes ever.**

Placing one of the series' smallest ever casts (all excellent) in the centre of one of its most expansive and filmic canvasses, *The Ghost Monument* pulls off the uniquely *Doctor Who* trick – and I'm sorry to labour the point – of presenting something fresh and new within the framework of something comfortingly familiar.

On top of that, it also gives us a couple of bonus presents to unwrap, in the form of a new title sequence and an emotional reunion between the Doctor and her remodelled TARDIS.

The former is surprisingly understated – an oily, inky swirl whose Rorschach smudges are presumably designed to evoke the same analogue, 1960s steam-valve aesthetic as Segun Akinola's gorgeously stripped-back-to-basics theme arrangement.

The TARDIS, meanwhile, has reverted to the organic, crystalline cathedral of the Eccleston and Tennant eras – like Superman's Fortress of Solitude reimagined inside a honeycomb. Evocatively mood-lit, it's a marked change from the mighty mechanical engine of the previous iteration, though the cogs and gears of the Capaldi years remain within the steampunky walls. The police-box interior and hourglass are nice touches, too (the complimentary in-flight custard cream less so).

At this point, then, everything in the *Doctor Who* universe appears very much shipshape and Bristol fashion. We have a dazzling new Doctor who has made an immediate connection with the public. We have a new TARDIS crew who, after less than two hours, already feel like old friends. And, above all, we have a story, 55 years in the making, that somehow feels like it's only just beginning.

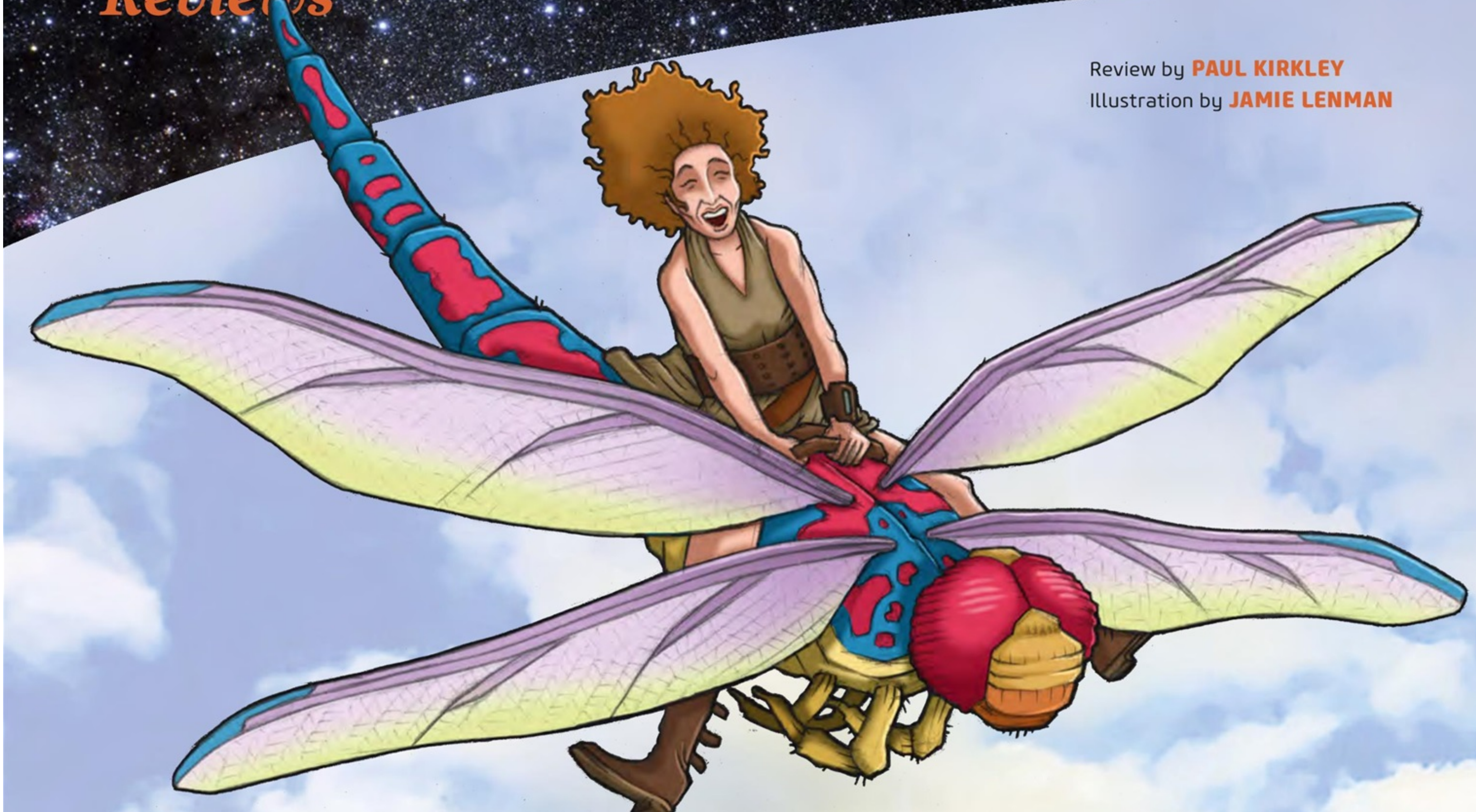
Out there, beyond those blue doors, adventure awaits. Start believing. **DWM**

Opposite page: Robot guards stand among the ruins of the planet Desolation in *The Ghost Monument* (2018).

Above: "I really like it!" The Doctor (Jodie Whittaker) explores her new TARDIS.

Right: Angstrom (Susan Lynch) is on a mission to save her family.

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**



Audio Frequencies

Reviewed this issue

- ***The Diary of River Song: Series Four*** (featuring River Song and the Fourth Doctor)
  RRP £23 (CD), £20(download)
- ***The Dispossessed*** (featuring the Seventh Doctor, Mel and Ace)
  RRP £14.99 (CD), £12.99 (download)
- ***The Dalek Occupation of Winter*** (featuring the First Doctor, Vicki and Steven)
  RRP £14.99 (CD), £10.99 (download)

Available from bigfinish.com

For someone with such a spaghetti tangle of a timeline, River Song has been meeting the Big Finish Doctors in surprisingly linear fashion – albeit backwards, and in high heels.

In *The Diary of River Song: Series Four* she reaches what is presumably the end – or is it the beginning? – of that journey by encountering *Doctor Who*'s own elder statesman, the gaffer, the chairman of the board, Sir Tom of Baker. Can the universe withstand such a critical mass of sauce and curls?

The answer to that will have to wait, because the Doctor is absent from *Time in a Bullet*, the first of this box set's four tales. Instead, River has her own squad, made up of her old university rival Professor Jemima Still (played as a hilarious stuffed-shirt foil to our impulsive, shoot-from-the-hip hero by the fabulous Fenella Woolgar), a giant ant (Adele Lynch, aka TV's *Empress of Mars*) and an excitable cyborg called Spod (Josh Bolt) who's given to exclaiming "amazeballs!" and "totally cray!"

Responding to a distress call emanating from a distant star, this dysfunctional, ragtag band of adventurers find themselves in a realm where time itself has ceased to exist. Unfortunately, all River succeeds in doing is unleashing hell on the universe – oops, butterfingers – in the form of the Discordia, 'time cannibals' who think nothing of rewriting history three times before breakfast and show scant regard for the concept of spoilers.

Interest flags when the story gets bogged down in the politics of an alien ant colony (if that's not too antist), but for the most part Emma Reeves and Matt Fitton's script surfs along on an agreeable tide of zippy (please don't tell the Doctor I said this) banter. And Alex Kingston, naturally, plays the whole thing with eyebrows so arched they've practically got snow on them. "There's no evidence of Time Lord tampering," she declares at one point. "And believe me I know all about that."

Donald McLeary's brief for the second story, *Kings of Infinite Space*, was to write a modern version of *Doctor Who*'s 1965 galaxy-galloping gallimaufry *The Chase* (even if Alex Kingston favours the classier literary allusion to *Gulliver's Travels*). As such, it shuttles the listener across the universe, from ocean planet to cityscape to forest world. Along the way we meet a series of whimsical monsters and robots, including giant dragonflies and a race of genocidal human-rat hybrids re-enacting the plot of *Moonraker*. True story. In further tribute to *The Chase*, there's also a sassy robot duplicate of River. Good luck programming *that* to restock your fridge.

With its giddy mix of spaceships, aliens and knockabout comedy, the end product has something of the feel of a *Red Dwarf* episode. Except, you know, funny.

It won't surprise you to know that the third story, *Whodunnit?*, is a murder mystery (or, more accurately, a pastiche of one) in which thinly veiled caricatures of famous detectives –

ALEX KINGSTON • TOM BAKER • NICHOLAS ASBURY • JOSH BOLT
FROM THE WORLDS OF
BBC DOCTOR WHO
The Diary of
RIVER SONG
SERIES FOUR

Poirot, Lord Peter Wimsey, even Scooby-Doo – are brought together to investigate a series of elaborate killings. That famous gumshoe Melody Malone – all "fedora, trenchcoat and décolletage" – is also on the guest list, arriving late at night to find "a fire in the hearth and a body on the dining room table" (killed by an exploding tobacco pipe, no less).

So far, so *Unicorn and the Wasp*. But Matt Fitton's script slowly metamorphoses into more of a Kafkaesque puzzle – literally, in fact, as the action takes place in the Bohemian surrealist's Gothic castle and seeds in elements of his most celebrated works. A tale of stories within stories, dreams within dreams, it's the Agatha Christie-Franz Kafka-Hanna Barbera mash-up you never knew you needed.

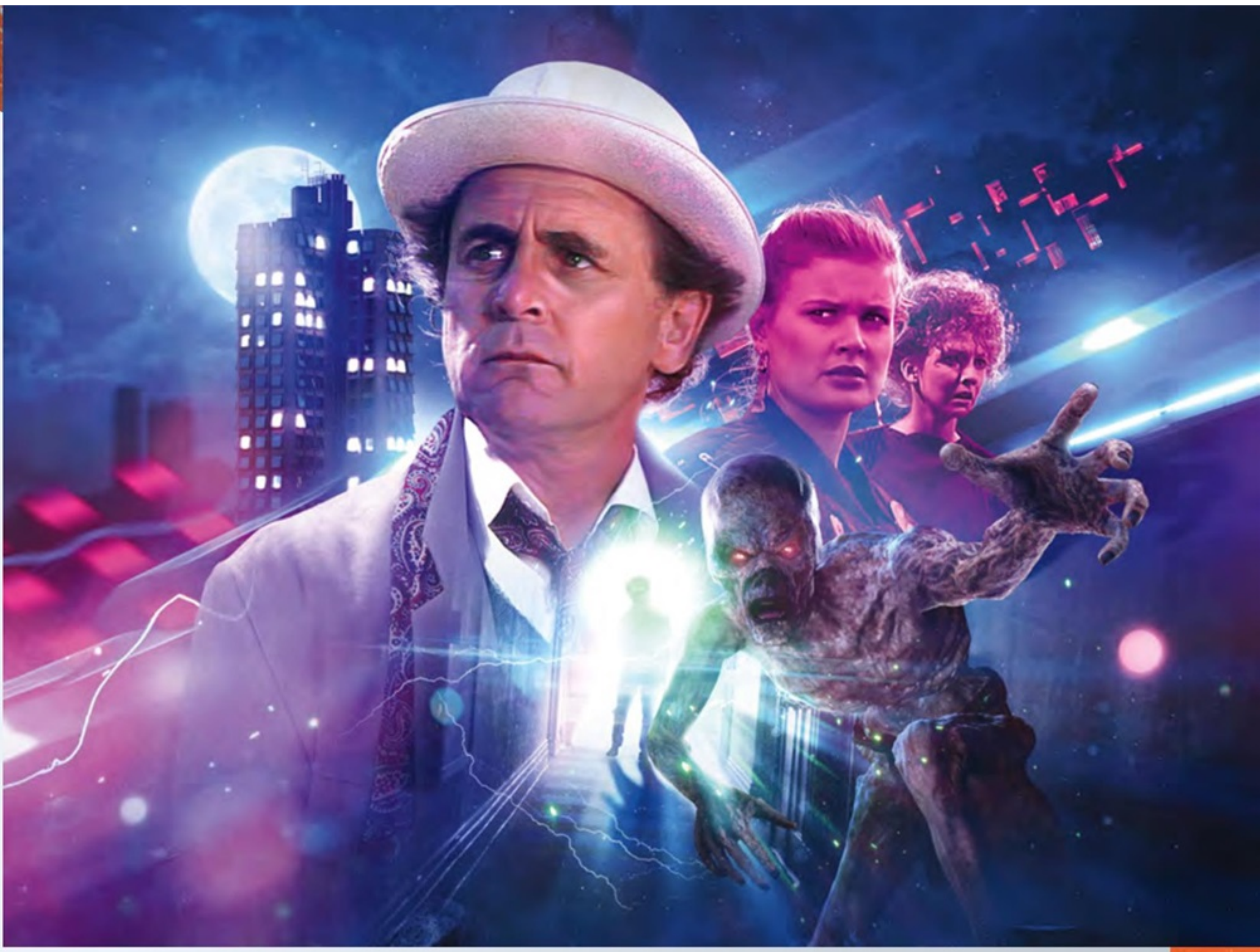
And so to the main event. Having kept the Doctor out-of-frame for three episodes, his big entrance in *Someone I Once Knew* is a tiny bit disappointing. I was expecting River to find him buried in a pyramid or something, not casually fussing over the TARDIS console. But no matter, for Alex Kingston and Tom Baker soon get down to the business in hand – that business being weapons-grade flirting, with the latter giving us his own beamish take on "Hello, sweetie."

John Dorney has taken the wise decision to have the Doctor fully apprised of the situation vis-à-vis his and River's... relations (one of the advantages of having an enemy that's turned the whole of causality inside out). Sensible because, for all his pretence at being a celibate alien ("You're a beautiful woman, probably"), we all know the Fourth Doctor secretly had a twinkling eye for the ladies. In fact, here he seems entirely lovestruck, poor lamb, with Tom "of course Doctor Who isn't really an acting part" Baker admitting to being pleasantly bamboozled to suddenly find himself playing a romantic lead.

He's not the only one making doe eyes, though. Dante (Nicholas Asbury) is a Discordia general with imperial ambitions and designs on making River his consort. And it's not entirely a strategic move, either: the planet-vapourising warlord appears genuinely infatuated, moping about like a lovesick puppy and pulling every trick in the book to win her heart. (They even go *clubbing*!) The fact he's taken the form of a classic Mephistophelian devil can't help but make this a little comical; if they ever *did* get together, it would make the previous wedding of River Song – where the groom revealed he was hiding in a robot duplicate of himself, shortly before the bride shot him – look positively prosaic.

I do wonder, too, about the wisdom of giving characters with those big, resonant bass voices too much conversational heavy lifting. Like the bloated Thanos speaking so very slooowly throughout the recent *Avengers* movie, if you're not careful it can suck all the light and energy out of a scene.

Tonally, *The Diary of River Song* takes its cue very much from its lead: big, brash, witty, a tad hyperactive, with moxie to spare. It's a charm offensive, energetically marshalled by director Ken Bentley, that batters you around the head and snogs you full on the lips. I couldn't help but feel this latest collection might have benefited from something akin to John Dorney's moving, meditative *Five Twenty-Nine*, from the second series, just to vary the tempo and allow us to catch our breath. But if you're the sort of thrill-seeker who yearns to experience life at 200mph – often in reverse, while applying make-up – then River is the woman for you. No wonder the Doctor's so smitten.



Above: The Doctor (Sylvester McCoy), Ace (Sophie Aldred) and Mel (Bonnie Langford) encounter an alien soldier in Manchester in *The Dispossessed*. Art by Simon Holub.

Left: Alex Kingston as River Song in *The Husbands of River Song* (2015), the character's last TV appearance to date.

The Dispossessed opens with one of those delightful switchback moves that only *Doctor Who* could get away with.

The Dispossessed opens with one of those delightful switchback moves that only *Doctor Who* could get away with. One moment, it's pure pulp sci fi, with people on a spaceship shouting things like "Engage plasma cannons!" or "Hull integrity compromised!" or "I am Arkallax, the Nine Galaxies quake at my name!" The next, we're in a dank Manchester flat where two squatters are dividing the spoils of a trip to the food bank.

Arriving at the latter with the Doctor and Mel, Ace notes the "stench of urban decay". *Doctor Who* was very big on stenches of urban decay back in the late 1980s, and there's an extent to which *The Dispossessed*, which largely takes place in a "dirty great tower block" (Ace again), feels like 1987's *Paradise Towers* rewritten as one of Virgin's grittier 1990s *New Adventures* novels. (That's not a complaint, incidentally; if ever a *Doctor Who* story fell down the gap between the writer's vision and the director's realisation, it was *Paradise Towers*, which ended up looking like a JG Ballard-scripted episode of *Rentaghost*.)

Writer Mark Morris takes a pleasingly long run at the action, with most of the first episode devoted to a leisurely exploration of the deserted tower block. The Time Lord's morose reverie on the sadness of "things left behind, abandoned lives, buildings like empty →

→ shells full of memories" is also peak Seventh Doctor material that showcases Sylvester McCoy at his brooding best.

The 'grittiness' is relative, of course. Laughs come courtesy of a busy comic turn from *Coronation Street*'s Stirling Gallacher, playing an alien soldier who's taken over the body (and vernacular) of the lady from the local launderette, while our heroes are soon on the run from a horde of "brain-sucking zombies".

The ghost of *Paradise Towers* looms even larger when the building's creator is revealed to be a prisoner of his own construct, though Nick Ellsworth's 'overseer' is as purringly underplayed as Richard Briers' Kroagnon wasn't. (Sylvester McCoy *does* take a leaf out of the Briers playbook when called upon to essay a zombified version of the Doctor… but there turns out to be a good reason for that. And anyway, it's funny.)

Let's finish, River Song-style, at the beginning – or thereabouts – with TV's original Doctor Who and his friends Vicki and Steven.

The 'Winter' of *The Dalek Occupation of Winter* is both a seasonal and a geographical reference, it being the name of a town on a far-flung planet that also happens to be really quite nippy.

The story's premise is built around that classic science-fiction staple – the brightest minds of a generation being selected for a higher purpose, and subsequently never seen again. Of course, their fate turns out to be less benevolent than advertised, and the story's title isn't shy about revealing who's behind it all. But things get interesting when Steven discovers the locals are working in Dalek factories, with thousands of the tinpot terrors rolling off the production lines each week. The factory's management are also Daleks, which makes for some challenging industrial relations: cause too much trouble and you're likely to find your employment (ex) terminated with extreme prejudice.

Right: Steven (Peter Purves), the Doctor (William Hartnell) and Vicki (Maureen O'Brien) in *Galaxy 4* (1965).

Bottom: The Sixth Doctor (Colin Baker), pictured here in *The Twin Dilemma* (1984), must keep history on the right track in *Fortunes of War*.

BBC
DOCTOR WHO
THE EARLY ADVENTURES
STARRING MAUREEN O'BRIEN AND PETER PURVES
THE DALEK OCCUPATION OF WINTER
BY DAVID K BARNES
FEATURING ROBERT DAWS WITH NICHOLAS BRIGGS AS THE DALEKS

> **The 'Winter' of *The Dalek Occupation of Winter* is both a seasonal and a geographical reference.**

The script, from Big Finish newbie David K Barnes, has a nicely authentic 60s feel (*The Power of the Daleks* being an obvious touchstone), and it even succeeds in investing Skaro's finest with some of the body-horror more commonly associated with the Cybermen. Lisa Bowerman's direction and Toby Hyrcek-Robinson's sound add to the atmosphere of throbbing menace.

Sharing narration and lead actor duties, Maureen O'Brien and Peter Purves sound impossibly sprightly for two people who originated their roles more than half a century ago – almost as if they haven't actually aged at the same rate as the rest of us mere mortals. Maybe it's a result of living in the Time Vortex. Or maybe it's just the magic of *Doctor Who*. **DWM**

Talking Book

Fortunes of War
(Featuring the Sixth Doctor)
Written by Justin Richards
Read by Colin Baker **RRP** £10.99 (CD)

Available from BBC Audio

"You can't rewrite history. Not one line!" is one of the foundations of *Doctor Who*, an oft-quoted First Doctor line that defines the show's approach to cause and effect. It's used again, by the Sixth Doctor, in *Fortunes of War*, the eloquent and affecting final part of a trilogy of audio originals threaded across the Doctor's lives against a backdrop of the First World War.

Travelling alone, the Sixth Doctor finds himself with time on his hands and finally addresses the temporal anomalies surrounding the Great War as experienced by his First and Third incarnations. Before confronting the mysterious Caxton, the Doctor enlists the help of two old acquaintances – Captain Mark Steadman and Nurse Annie Grantham. Time is once again on the march, and the Doctor must ensure that history stays on the right track, even if it leads to terrible sacrifice…

Fortunes of War finishes off the trilogy in a satisfying fashion, and like the previous entries in the series it adopts a more thoughtful, reflective tone than might be expected. There is no evil monster, no megalomaniac villain, just people trying to do what's right when there's no single answer. Justin Richards spins the story as an extended morality tale, with plenty of discussion on the rights and wrongs of meddling with time. If that sounds in any way dull, it isn't. *Fortunes of War* remains a compelling piece of audio drama throughout.

Praise is due to Colin Baker, who conveys the sad nobility of the Sixth Doctor just as he has many times in the past. There's all the bullish bluster that you'd expect, but tempered with a melancholy that's perfectly judged. It all comes together in the last ten minutes with a speech from the Doctor, alone in the TARDIS, that cuts to the hearts of the character.

AN ORIGINAL AUDIO ADVENTURE
BBC
DOCTOR WHO
FORTUNES OF WAR
WRITTEN BY JUSTIN RICHARDS

Fortunes of War is a pleasing end to an excellent trio of stories that will reward a relisten in a single sitting. **MARK WRIGHT**

The Women Who Lived

Book

BBC BOOKS
RRP £16.99 **PUBLISHED** 27 September
WRITTEN BY Christel Dee and Simon Guerrier

If I kill, wipe out a whole intelligent lifeform, then I become like them. I'd be no better than the Daleks.

The Women Who Lived is the first official book published in celebration of Jodie Whittaker's debut as the Thirteenth Doctor. Written by Christel Dee and Simon Guerrier, the book celebrates the women who have played a significant role in the Doctor's life in the show's 55-year history.

With children's books sorely lacking in stories about empowered women, *The Women Who Lived* is another stab at adding balance to the genre. And given the new female Doctor, what better place to start than with a book about the extraordinary women from the Whoniverse? As the authors state, *Doctor Who* has always featured women who have "tackled feminist issues directly" and demonstrated "their independence".

Dee and Guerrier have borrowed heavily from the celebrated book series *Good Night Stories for Rebel Girls* and *Stories for Boys Who Dare to be Different*, echoing both the writing and presentation style. Each page contains an inspirational bedtime tale about a strong and independent woman from both old and new *Who* episodes. Alongside the text on each character is a colourful and somewhat playful portrait; illustrated by several talented female artists, these are sure to raise a smile.

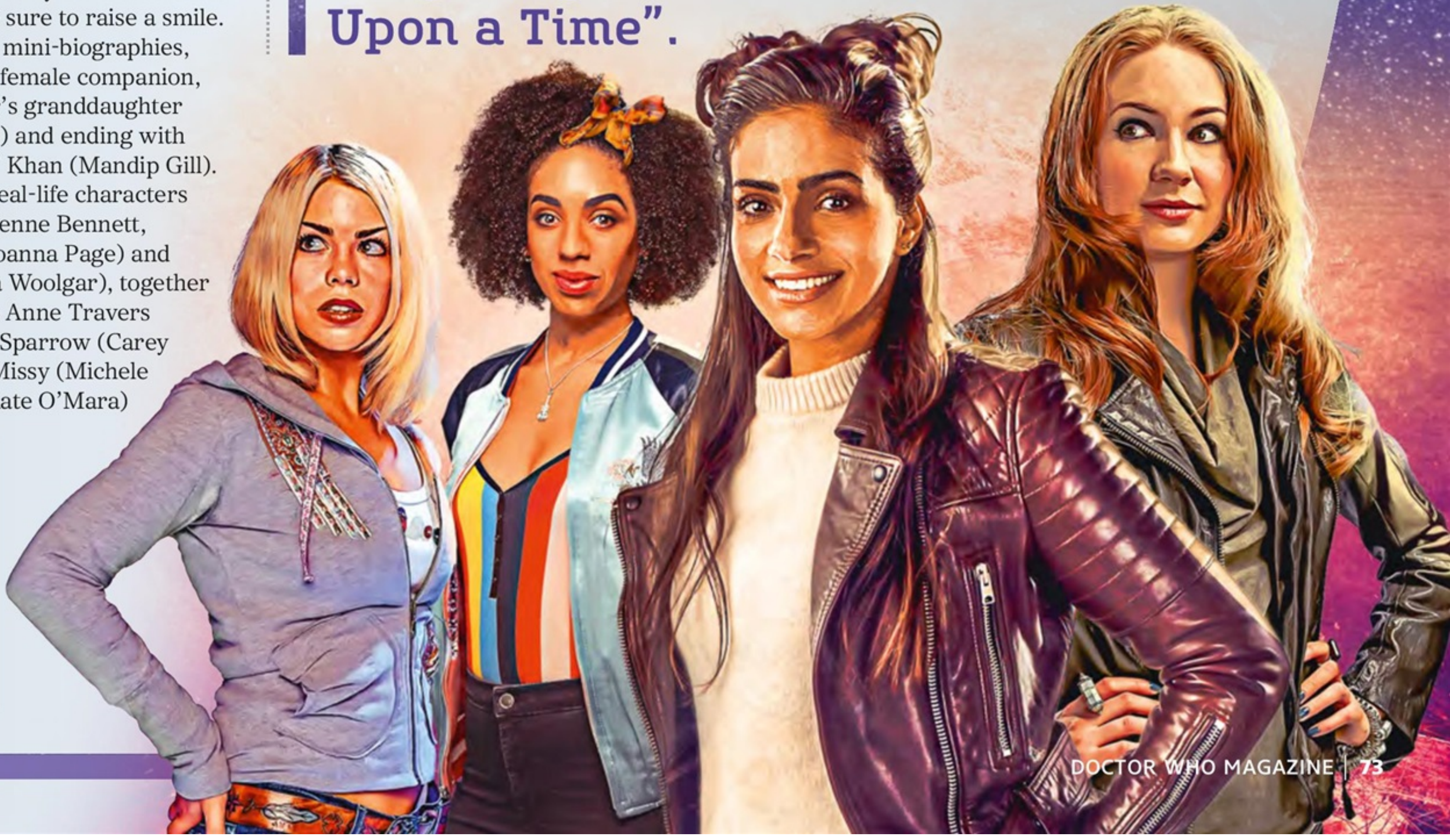
The book contains 75 mini-biographies, devoting a page to each female companion, starting with the Doctor's granddaughter Susan (Carole Ann Ford) and ending with Series 11's Yasmin 'Yaz' Khan (Mandip Gill). There are also tales of real-life characters such as Elizabeth I (Vivienne Bennett, Angela Pleasance and Joanna Page) and Agatha Christie (Fenella Woolgar), together with brave heroines like Anne Travers (Tina Packer) and Sally Sparrow (Carey Mulligan). Villains like Missy (Michele Gomez) and the Rani (Kate O'Mara) are included too, the authors praising their strength and ingenuity while not sugar-coating their ruthlessness. The Doctor, herself, has her own biography, and the same goes for *Doctor Who*'s first producer, Verity Lambert. Curiously, there is a lack of consistency in the use of titles. For example, Liz Shaw and Winifred Bambera are presented as "Dr" and "Brigadier" respectively, while Adelaide Brooke, the base commander of the Mars colony in 2009's *The Waters of Mars*, is missing her Captain title and leadership role in her introduction. It would have been better if all the characters had their titles preserved, particularly if they were earned credentials.

The narrative style works perfectly for young readers. You can picture parents reading these tales as bedtime stories for their children, or a young person devouring the text under the bed covers with a torch. Each of the mini-biographies is given a fairy-tale atmosphere, complete with the obligatory "Once Upon a Time". There's just enough on the pages to leave the reader yearning to learn more about its subjects, and indeed *Doctor Who* itself. The book is sure to encourage girls and boys to admire the strength, independence and intelligence of these women.

> Each of the mini-biographies is given a fairy-tale atmosphere, complete with the obligatory "Once Upon a Time".

The Women Who Lived focuses predominantly on women from the series reboot onward, so some readers may feel this short-changes the older episodes. Perhaps. But it's more likely a reflection of how women in society, and in *Doctor Who*, have evolved, together with the authors' decision to select characters that provide compelling role models. Although, given the choice, I would have included such characters as Astrid Ferrier (Mary Peach) and Dr Nasreen Chaudry (Meera Syal). But this does leave room for a follow-up book in which I hope to see the Radiophonic Workshop's Delia Derbyshire, plus all the female producers, directors and writers, suitably acclaimed.

All in all, this is a beautiful book designed to be treasured and kept. The cover, designed by Lee Binding, is stunning, and the artwork inside completes the picture. Young fans – girls and boys alike – will read and re-read these inspirational stories, encouraging the next generation of *Doctor Who* fans to dream big and aim high. **SUSAN HEWITT**



Above right: The Thirteenth Doctor is revealed. Art by Sonia Leong.

Right: Rose (Billie Piper), Bill (Pearl Mackie), Yaz (Mandip Gill) and Amy (Karen Gillan) are among the women whose stories are told in the book.

Competitions

Your chance to bag the latest *Doctor Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE THIRTEENTH DOCTOR BOOKS

Three new Thirteenth Doctor novels are being published by BBC Books this autumn. Each original story will also feature the Doctor's new friends Graham O'Brien, Ryan Sinclair and Yasmin Khan.

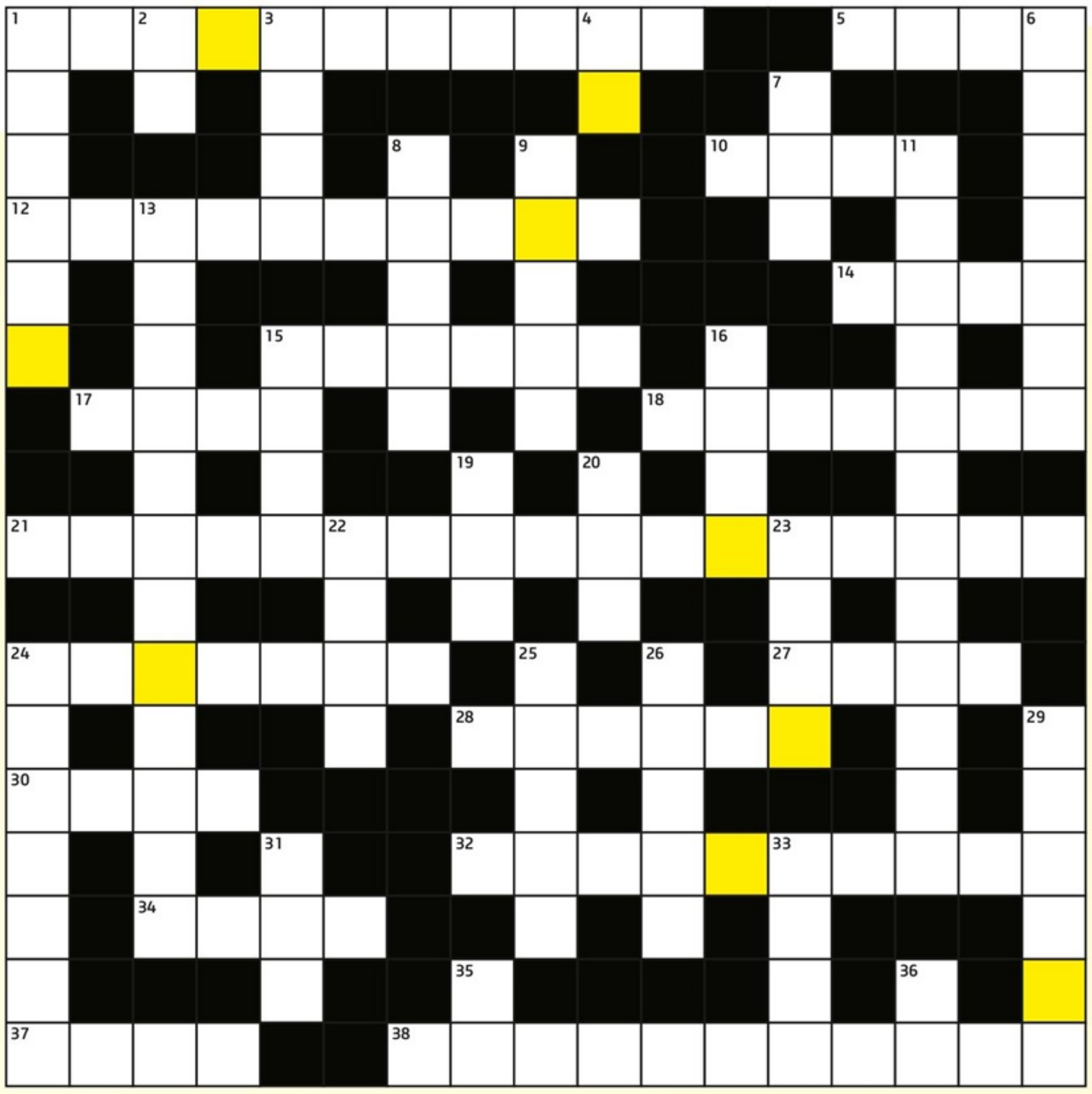
Released first, on 25 October, is *The Good Doctor* by Juno Dawson, an international bestselling author of young adult fiction, a columnist for *Glamour UK* and *Attitude* magazines and an LGBTQ activist. *Molten Heart* follows on 8 November, written by *New York Times* bestselling author Una McCormack, who has previously penned the Eleventh Doctor novels *The King's Dragon* and *The Way Through the Woods* and the Twelfth Doctor story *Royal Blood*. Finally, *Combat Magicks* is published on 22 November. The author is Steve Cole, a comedy, fantasy and adventure writer whose recent work includes the *Secret Agent Mummy* series.

Combat Magicks, *The Good Doctor* and *Molten Heart* will be available in hardback with an RRP of £7.99 each. **DWM** has **FIVE** copies of all three books to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the name of a monster encountered by the Tenth Doctor.

BBC
DOCTOR WHO
THE GOOD DOCTOR
JUNO DAWSON

Do you know your Joo-ly from your Juh-lie? Can you solve this puzzle?

DWM CROSSWORD



ACROSS

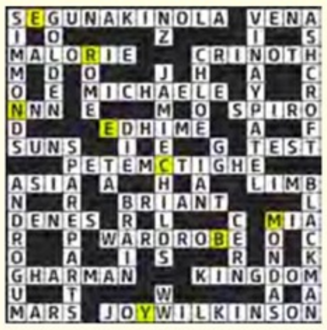
1 (and 38 Across) The Thirteenth Doctor (3,5,3,4,2,5)
5 (and 20 Down) Girl from Samarkand (4-3)
10 ____ Kreiner, a BBC Books companion. (4)
12 Toba and Rago (10)
14 An Argolin (4)
15 (and 31 Down) An English village (6,3)
17 A Varosian (4)
18 Salamander described this country as "the grain field of the planet" (7)
21 Head of the Nuton Power complex (3,6,8)
24 Creatures that feed on wounds in time (7)
27 Daphne ____ – costume designer (4)
28 (and 3 Down) Words found on 1 Down (4,2,4)
30 Servants of Aukon (4)
32 The Pandorica was buried under it (10)
34 Alias of the Master (4)
37 The first alien planet visited by Peri (4)
38 See 1 Across

DOWN

1 The Doctor's ship (6)
2 (and 16 Down) He kidnapped Barbara (2,4)
3 See 28 Across
4 __ Clements – Donna's employer (1,1)
6 Lytton's first name according to the Target novelisation of *Attack of the Cybermen* (6)
7 Actor Piggott-Smith or McInnerny (3)
8 Writer Gallagher or Thompson (5)
9 Creature found on a moon of Delta Magna (5)
11 She played 5 Across/20 Down (6,6)
13 Name given to First Doctor by the Twelfth (6,6)
15 Professor that the Doctor met on the Moon (4)
16 See 2 Down
19 The Doctor said that Professor Jones' work was remarkable for his ___ (3)
20 See 5 Across
22 Creature made of stone (4)
23 Planet the Doctor visited more than once (4)
24 He went missing on Deva Loka (7)
25 Alien race whose cruiser crashed on Karn (5)
26 Leader of the Brittanicus Base (5)
29 Julian ______ – appeared in *Doctor Who* and two of its spin-offs (6)
31 See 15 Across
33 What you might do in Caliburn House (4)
35 Name given to Danny Pink by the Twelfth Doctor (1,1)
36 *Abbrev.* One of the ways Nardole described the Monk's simulation (1,1)

ANSWERS NEXT ISSUE

◀ **LAST ISSUE'S SOLUTION**



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LAST ISSUE'S PRIZE WORD: CYBERMEN

TWELVE ANGELS WEEPING
BOOK

BBC
DOCTOR WHO
TWELVE ANGELS WEEPING
TWELVE STORIES OF THE VILLAINS FROM DOCTOR WHO
DAVE RUDDEN

Twelve Angels Weeping is a collection of 12 self-contained festive stories – one for each of the Twelve Days of Christmas.

From dark plots to daring heists, every adventure is themed around the darkness of winter and features a monster or villain from the world of *Doctor Who*, including the Ood, the Cybermen, the Daleks and the Weeping Angels.

The book is written by the children's author and lifelong *Doctor Who* fan Dave Rudden, who says: "*Doctor Who* was the show that made me want to be a writer, inspiring and terrifying me in equal measure. To be handed the most exciting and twisted pantheon of monsters in fiction is an honour."

Twelve Angels Weeping is published in hardback by BBC Books on 11 November, priced £12.99. **DWM** has **FIVE** copies of the book to give away to lucky readers. To be in with a chance of winning one, correctly answer the following question:

What warning advice should you follow if you encounter a Weeping Angel?
A Don't blink! **B** Don't drink! **C** Don't think!

THE INVASION FROM SPACE
TALKING BOOK

Peter Purves, who played companion Steven Taylor alongside William Hartnell's Doctor from 1965 to 1966, reads two vintage First Doctor stories from the 1960s in the latest release from BBC Audio.

Doctor Who and the Invasion from Space was first published as an illustrated book in 1966. The story sees the Doctor land in the futuristic world of The One. Along with the Mortimer family, whom he rescued from the Great Fire of London, the Doctor is recruited to lead a galactic invasion from Andromeda...

Also included on this release is *Ten Fathom Pirates*, a story from the 1967 *Doctor Who Annual*, in which the Doctor encounters underwater raiders on a distant planet and is forced to accompany them on a mission to find parts for the TARDIS.

BBC
DOCTOR WHO
AND THE INVASION FROM SPACE
READ BY PETER PURVES
FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES.
BBC tv

Doctor Who and the Invasion from Space is available now, priced £13.25 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. If you would like to be in with a chance of winning one, correctly answer the following question:

What was the name of the first character Peter Purves played in *Doctor Who*?
A Dingly Dell **B** Morton Dill **C** Tarka Dhal

UNIT: REVISITATIONS
CD BOX SET

New from Big Finish is *UNIT: Revisitations*, a box set of three full-cast audio adventures starring Jemma Redgrave as Kate Stewart and Ingrid Oliver as Osgood.

In *Hosts of the Wirrn* by Chris Chapman, UNIT's latest recruit, Shana Siddiqui, helps Osgood with an assignment. The Master has left UNIT a deadly parting gift – the Wirrn have come to Earth...

Breach of Trust by David K Barnes sees an alien vessel arrive on Earth. Its occupants – the Kalvyri – seek refuge, and Osgood takes them in. But can this cry for help be trusted?

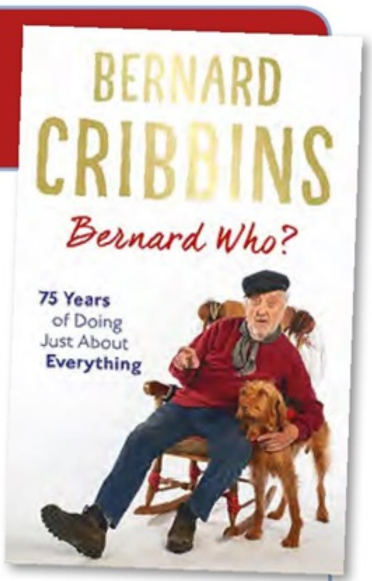
BBC DOCTOR WHO
UNIT
REVISITATIONS
FOUR HOURS OF EPIC FULL CAST AUDIO ADVENTURE

In Roy Gill's *Open the Box*, Captain Chin Lee heads up the Pandora Institute, an international organisation dedicated to meditation and 'mental fortitude' training. However, there is a menace deep inside.

UNIT: Revisitations is available from *bigfinish.com* in November, priced £23 on CD or £20 to download. We've got **FIVE** copies of the CD to give away. To be in with a chance of winning one, answer this question:

What accessory did Osgood wear in 2013's *The Day of the Doctor*?
A The Fourth Doctor's scarf **B** The Sixth Doctor's cat badge **C** The Eighth Doctor's shroud

BERNARD WHO?
AUTOBIOGRAPHY



Bernard Cribbins – known to *Doctor Who* fans for his roles as PC Tom Campbell in the 1966 film *Daleks' Invasion Earth 2150 A.D.* and more recently as Donna Noble's grandfather Wilfred Mott – is celebrating his 75th year in show business.

Bernard first joined Oldham Repertory Company as a full-time actor in 1943. Since then he has had two hit singles, appeared in three Peter Sellers classics, taken starring roles in three *Carry On* films, become *Jackanory*'s longest-serving storyteller, brought *The Wombles* to life – and much, much more.

A book that is almost 90 years in the making, *Bernard Who?* reveals the full story behind one of the longest and most celebrated careers in show business. The autobiography is published by the Little, Brown Book Group and available now in hardback, priced £20. We've got **FIVE SIGNED COPIES** to give away. To be in with a chance of winning one, correctly answer this question:

What was the name of Bernard Cribbins' most successful hit single, which was released in 1962?
A *Hole in the Ground* **B** *There's a Hole in My Bucket* **C** *Whole Lotta Love*

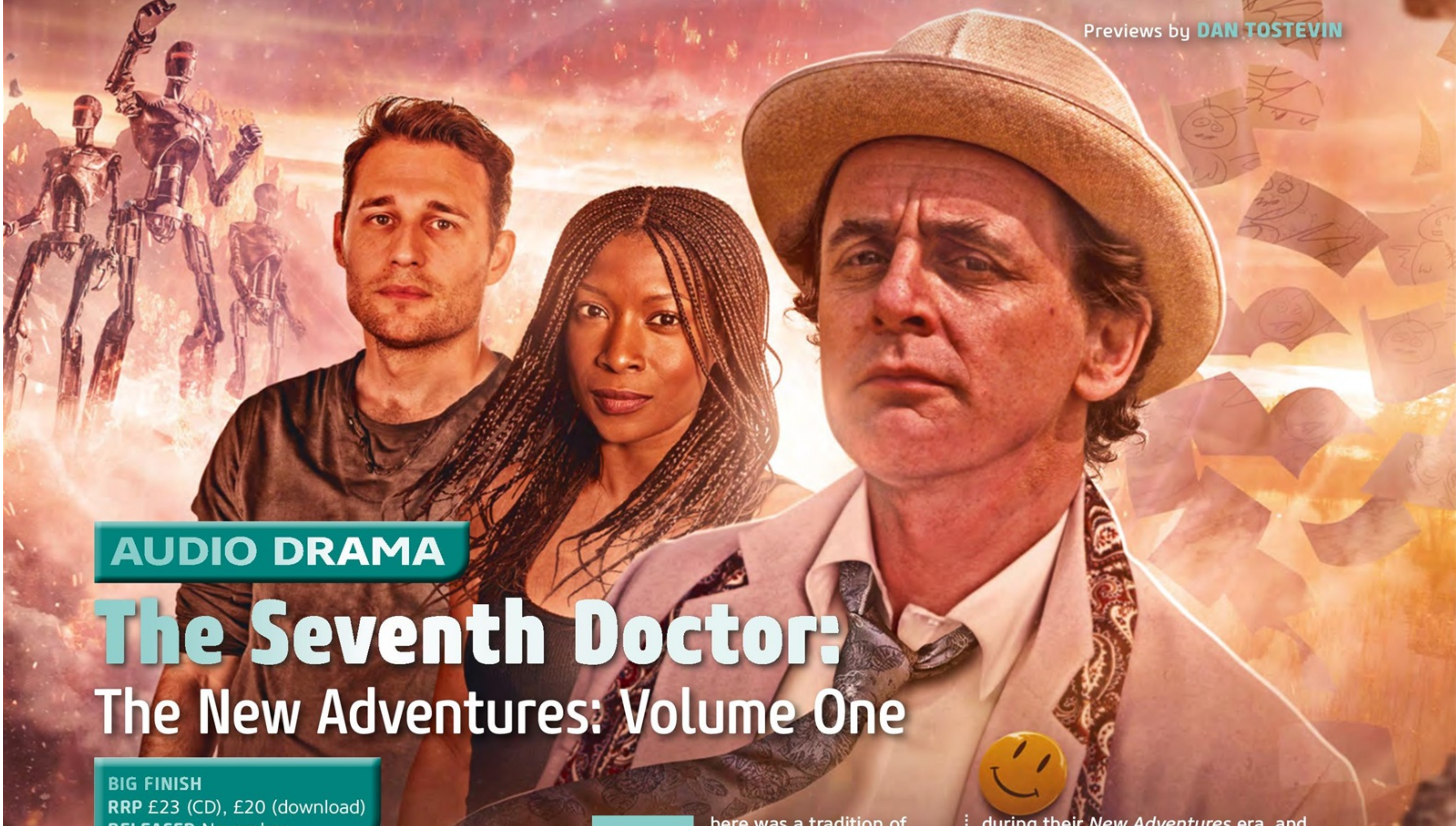
TERMS AND CONDITIONS

The competitions open on Thursday 18 October and close at 23.59 on Wednesday 14 November. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**



Above: Chris Cwej (Travis Oliver), Roz Forrester (Yasmin Bannermen) and the Doctor (Sylvester McCoy) return for their first series of all-new adventures in over 20 years. Art by Will Brooks.

AUDIO DRAMA

The Seventh Doctor:

The New Adventures: Volume One

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED November

Written by **ANDY LANE, STEVE JORDAN, ALAN FLANAGAN, TIM FOLEY**

STARRING

The Doctor	**Sylvester McCoy**
Roz Forrester	**Yasmin Bannerman**
Chris Cwej	**Travis Oliver**
Maratuk	**Liz Sutherland-Lim**
Sydyck	**Vikash Bhai**
Honos	**John Heffernan**
Forsetti	**Mina Anwar**
Alpha Wheeler	**Janine Duvitski**
Zsa Zsa Straus	**Leonie Schliesing**
Eleanor Burke	**Franchi Webb**
Binkum Fray	**Rupert Young**
Arbuckle	**Silas Carson**
Contessa	**Sara Powell**
Green	**Olivia Morris**
Blue	**Connor Calland**
Cannon	**Jacob Dudman**
Hooley	**Melanie Kilburn**
Isabel	**Rhian Blundell**
Annabel	**Elaine Fellows**
Willis	**Ellie Darvill**

There was a tradition of police officers in the TARDIS long before the Thirteenth Doctor made her new friends. Chris Cwej and Roz Forrester, 'Adjudicators' from the 30th century, travelled with the Seventh Doctor in Virgin Books' *New Adventures* novels from 1995 to 1997.

In 2015 and 2016, three of those books were adapted for audio by Big Finish, who cast Travis Oliver and Yasmin Bannerman as Chris and Roz opposite Sylvester McCoy as the Doctor. They're back together this November – but this time the stories are completely new.

"Next year is the 20th anniversary of *Doctor Who* at Big Finish," explains Scott Handcock, producer and director of the 'new *New Adventures*', "and part of the plan is to celebrate different TARDIS teams that have featured over the years in their own special box sets. I was asked if I'd like to tackle the Seventh Doctor, Chris and Roz in brand-new stories set during their *New Adventures* era, and that's how these scripts came about.

"So these are contemporary stories featuring that team. We knew we had four discs to play with, and we could have done longer stories [like the novel adaptations], but I decided I actually wanted to tell four really slick hour-long dramas."

"I think these ones are more character-led," says Yasmin. "They're shorter and sharper; they're punchy little stories. I was excited just reading them – they're awesome tales. What I notice most is there's a lot less of the sci-fi, techno stuff. I'm such a dinosaur – email is a leap for me – so I don't get any of that! There's a lot less of that; it's all about the stories and the characters and the reveals."

"They do feel different," says Travis. "*Cold Fusion* [novel 1996, audio 2016] is an exceptional example, in that it was a very, very big story and there were a lot of different threads going into it. It's a real marvel of storyline editing that it makes any kind of sense at all! These stories are shorter; they feel more episodic. And I think, just from the point of view of us as performers, there's probably a marginal advantage there, in that it's a lot easier for us to get an idea of the narrative as a whole.

"I mean, the adaptations are amazing," he continues, "and you could almost argue that they're *more* impressive – it's a further filter for the material to go through to make sure it works in another format. But freed of that, and just being able to make it, and select the narrative that you can more easily share through the medium of audio... In the ones before, there's almost always been two or three things that we change in each recording – lines that get dropped, or things that we switch. There's none of that on this. I think we've dropped maybe one line in the first three episodes, because they're just so succinct and you can really rattle through them."

The TARDIS is put on trial by a society with a unique approach to justice.

When Travis and Yasmin first played Chris and Roz, they were daunted by the wealth of existing material featuring their characters. "You think, 'People know stuff about this character that I don't know, and maybe I'm delivering it wrong because of that,'" says Travis. "But your hand is really held through all of this. I think a lot of that is down to the writing. Whether it's the original scripts or the adaptations, the characters come across really strongly."

"I think I'm beginning to get to grips with who Roz is, certainly," agrees Yasmin. "It's the way she and Chris complement each other, and are more effective together than apart – I like that. The characters are both so interesting, and never just one thing or the other."

The first of their four new stories is Andy Lane's *The Trial of a Time Machine*, in which the TARDIS itself is put on trial by a society with a unique approach to justice.

"It was a no-brainer to ask Andy," says Scott, "because he created Chris and Roz and has always been very supportive of Big Finish using them. He was very excited to tell an original story with those characters again – and he actually recommended Steve Jordan, who's new to Big Finish and has written the second episode."

Steve's script is *Vanguard*, which places the trio in the aftermath of a technologically advanced civil war. It's followed by Alan Flanagan's *The Jabari Countdown*, a World War Two mystery on a remote island, and *The Dread of Night*, a creepy, claustrophobic horror story from Tim Foley.

"Everyone was so excited about writing for Sylvester, Yasmin and Travis, and it's led to some really nice, fresh scripts," says Scott. "As well as writing the initial episode, I wanted Andy to be across the other storylines, so I sent him all the ideas as they came in, just to make sure he was happy. The four we've ended up with are a really nice spread of different things – sci fi, horror, a bit of romance, and characters from all corners of the universe."

Above: The cast for the box set includes Mina Anwar, Vikash Bhai, Yasmin Bannerman, Travis Oliver, Liz Sutherland-Lim, Sylvester McCoy and John Heffernan.

Left inset above and below: Details from Will Brooks' cover art for *The Seventh Doctor: The New Adventures Volume One*, featuring the Doctor's TARDIS and a ship in troubled waters.

Below: Another cast shot, featuring Rhian Blundell, Travis Oliver, Jake Dudman, Connor Calland, Yasmin Bannerman, Sara Powell and Sylvester McCoy.

PARTNERS IN TIME

Halfway through Scene 18 of Tim Foley's *The Dread of Night*, Chris Cwej tries to verbalise his feelings for Roz Forrester and the Doctor, in a fleeting moment that crystallises the relationship between the two companions. "I know, Chris," says Roz, interrupting her friend. "It doesn't need to be said. That's the bond we share."

When **Doctor Who Magazine** catches up with Travis Oliver and Yasmin Bannerman in the studio, it's clear that the scene has had an impact on both of them.

"That was actually a surprise," admits Travis. "I'd only glanced at that scene – I don't think I'd actually taken on board what they were talking about. And then when we actually did it, we went, 'Ooh, that's interesting.' There have been times when Roz has thought Chris is dead, and vice versa, and you see how they feel about each other in those heightened, dramatic moments. But that one, just today, was probably the calmest and maybe the most intimate example of it."

"I've got such a sense of their friendship," adds Yasmin. "The way that they tease each other, their banter, and them as this little unit that operates with the Doctor, but can also operate together independently from the Doctor – it's definitely all there. The closeness between the two of them is well established. Things like that [scene], over the episodes, have really helped to bind them as this lovely little unit – this little family."

"Obviously they start as colleagues," says Tim. "But it's like [First Doctor companions] Ian and Barbara – they were colleagues, but as they progress in their adventures, they can't treat each other like a science teacher and a history teacher. They have to get past that and get closer. That was quite important for me to represent in Roz and Chris, because Roz was his boss. I can't imagine travelling with my boss through time and space! So of course you have to get beyond that and see the human beneath the uniform. And although they have all these books, there aren't that many Big Finish adventures with them, so it's good to flesh them out as people."

AUDIO DRAMA

UNIT: Revisitations

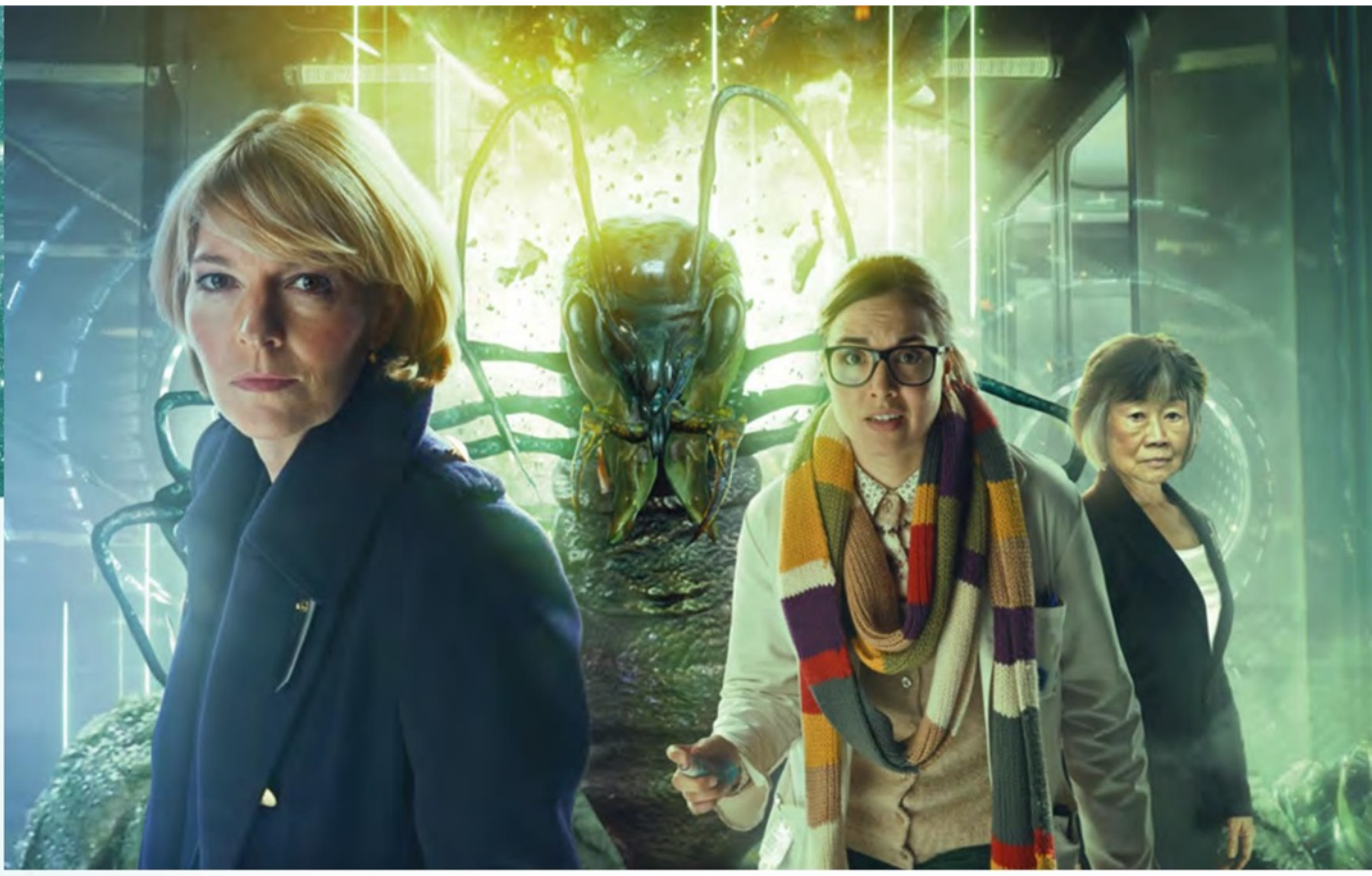
As UNIT turns 50, its audio spin-off returns for a seventh series. The four episodes of *Revisitations* put Kate Stewart and Osgood up against three different threats, each of which has a history with *Doctor Who*, UNIT, or both.

Chris Chapman kicks things off with *Hosts of the Wirrn*, a two-parter featuring the insectoids from Robert Holmes' 1975 serial *The Ark in Space*.

"The genius of the Wirrn is how nasty and disgusting they are," says Chris. "But Robert Holmes was very good at making them creatures rather than monsters. They're not evil – they just want to survive and expand, in the same way that the human race expands and can hurt people by doing so. I wanted to tap into how creepy they can be, but also treat them as having very understandable motivations for what they do."

The story also introduces a new UNIT recruit, Shana Siddiqui. "Seven series in, it's always good to give people a jumping-on point, so we thought it might be fun to bring in a new character," says Chris. "It was also a chance to look at how crazy the UNIT recruitment process probably is, and see that through her eyes. Shana is an entomologist and is brought in to give some new perspective on the Wirrn. I wanted her to be a down-to-earth, normal person who gets involved in a very nasty chain of events as her first exposure to UNIT life."

David K Barnes' *Breach of Trust* introduces the Kalvyri – aliens with purple skin and mouths in their necks – who speak in song.



JEMMA REDGRAVE • INGRID OLIVER • RAMON TIKARAM
UNIT:REVISITATIONS
DISC THREE: BREACH OF TRUST
BY DAVID K BARNES

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED November

Written by **CHRIS CHAPMAN, DAVID K BARNES, ROY GILL**

STARRING

Kate Stewart	**Jemma Redgrave**
Osgood	**Ingrid Oliver**
Josh Carter	**James Joyce**
Colonel Shindi	**Ramon Tikaram**
Shana	**Vineeta Rishi**
Marcus/Evans/Jacob	**Glen McCready**
Private Sedgwick	**Katherine Senior**
Sergeant Brundle	**Roger May**
Vara/Norei	**Lizzie Stables**
Jarrack/Richard	**Richard Earl**
Dr Chin Lee	**Pik-Sen Lim**
Seth Heyer	**Jonathan Christie**
Miles/Pandora	**Simon Hepworth**

"They're a race that UNIT has encountered before and forgotten about, so they need to check the files and look things up," David explains. "This is a story where there are clear choices to be made, but the choices aren't particularly pleasant. The characters disagree on a fundamental level. UNIT comes at the Kalvyri with its usual sense of 'Let's treat every alien we meet as a substitute for the entire race', when it really needs to treat each alien it meets as a person.

"That's what I really wanted to get at in this story. What happens when your loyalty towards your people, your planet, bucks up against something which you know is not right, but you might have to do anyway, because you're the sort of person who has that job? I think these questions of ethics and morality are very important, and sometimes it's more difficult to come to a conclusion when you're stuck there in the moment. That's where Kate Stewart is – she has to make decisions."

The set ends with *Open the Box*, a sequel to 1971's *The Mind of Evil*. Pik-Sen Lim returns as Chin Lee, who worked for the villainous Master on screen. "I was keen to try and find a way to complicate her a little bit," says writer Roy Gill. "I didn't want to just present a villain. There was a little hint about her being interested in prison reform. I decided that she went on to a medical career, and she changed after *Mind of Evil* to become a different kind of person."

The story has UNIT taking part in a government-mandated training course run by the Pandora Institute. "They've got training centres around the country, practising this philosophy of self-actualisation and so on, but there are a number of mysterious deaths connected with it," explains Roy. "One of the pleasures of this one was getting to dig down into each character and work out what their own particular deepest fear might be."

Top: *UNIT: Revisitations* features Kate Stewart (Jemma Redgrave), the Wirrn, Petronella Osgood (Ingrid Oliver) and Dr Chin Lee (Pik-Sen Lim). Art by Tom Webster.

Above: Pik-Sen Lim first played Chin Lee 47 years ago in *The Mind of Evil* (1971).

Left: Ingrid Oliver with James Joyce, who plays UNIT agent Josh Carter.

AUDIO READING

The Mistpuddle Murders

BIG FINISH
RRP £2.99 (download)
RELEASED November

Written by **SIMON A FORWARD**
Narrated by **SARAH SUTTON**

DOCTOR WHO
SHORT TRIPS
SARAH SUTTON PERFORMS
THE MISTPUDDLE MURDERS
BY SIMON A FORWARD
BIG FINISH
WE LOVE STORIES

Imagine the final scene of a murder-mystery novel, where the detective gathers the suspects and delivers a monologue identifying the killer and motive. Now imagine the detective is Nyssa and the suspects are anthropomorphic animals from fiction, brought to life by the bioengineering talents of the author who created them.

The Mistpuddle Murders is *Doctor Who* crossed with Beatrix Potter and Agatha Christie. The man behind it is writer Simon A Forward.

“I don’t know why, but for ages I’ve wanted to do something that was ‘*Doctor Who* meets Beatrix Potter’,” says Simon, who previously pitched along those lines for the slot that became February’s *Mel-evolent*. “So when I got this second opportunity, although I pitched three stories, I quite consciously led with that – ‘Please take this one!’”

Simon has been familiar with Potter’s writing from childhood. “There’s something very quintessentially English about those anthropomorphised creatures, and the way she really brought them to life based on the illustrations and the quaint little stories that she told,” he says. “*Doctor Who* has often done things that are quite quintessentially English, so it just made sense to marry the two. How often have we seen the Doctor uncover a mystery in a perfectly idyllic English village? *The Android Invasion* [1975] is one that springs to mind.

“But the Agatha Christie thing came from [*Short Trips* producer] Ian Atkins,” Simon explains. “He specifically wanted to do something that was a bit Miss Marple-ish with the character of Nyssa. So obviously you have to construct some sort of mystery, and because it’s a short story, it seemed to make sense to lead with that basic scene where the detective recaps the case, and make that where the story happens. Since those are the scenes where basically everyone involved is gathered, it’s a great platform to introduce your little community of characters.”

Those characters include the likes of Colonel Fortingbrush and Professor Pricklethwart. “Once you’ve got the image in your head the name kind of suggests itself, and the nature of the character stems from there,” says Simon. “Fortingbrush suggested to me not only a fox, but also the fact that he’s a colonel and there’s a bit of aristocracy about him. I specifically chose Miss Nightheart, who’s a bat, because I think it’s so unusual – I don’t think Beatrix Potter ever did a bat, but it’s a valid British wildlife creature. Obviously you’ve got to have a squirrel, so there’s Miss Nutkins, and then you have the Reverend Brockleigh... I was also drawing a bit from Cluedo, making them colonels and reverends and things.”

The Mistpuddle Murders is *Doctor Who* crossed with Beatrix Potter and Agatha Christie.

Although the story’s premise had been with Simon for a while, translating it to the *Short Trips* format was not without its challenges. “When I first came up with it, I thought, ‘Oh, that’ll be fun and easy!’” he remembers, laughing. “And it *was* fun, but it wasn’t easy. With any short story, you’re limited by a word count, so that makes you pick your words carefully. But here, you’re having to structure an entire mystery that’s going to hold together and unfold in the way you want within a limited timeframe, so you’ve got a lot to tell. But I think the way it’s told – leading with the climactic gathering that they have in a lot of these detective stories – made it a lot simpler, and things sort of clicked from that point.

“I hope the listeners take it like they would any murder mystery,” he adds. “Hopefully I’ve brought those characters to life as people you might actually connect to – even though they’re not people!”

Below: Sarah Sutton, who plays the Doctor’s companion Nyssa, narrates *The Mistpuddle Murders*.

Upcoming Releases

BOOKS – PARTWORK

Wednesday 24 October
- *Doctor Who: The Complete History* Issue 83, Panini £9.99

Wednesday 7 November
- *Doctor Who: The Complete History* Issue 84, Panini £9.99

BOOKS

Thursday 18 October
- *TARDIS Type 40 Instruction Manual* by Richard Atkinson, Mike Tucker and Gavin Rymill BBC Books £14.99

Thursday 25 October
- *The Good Doctor* by Juno Dawson BBC Books £7.99

DOCTOR WHO
ANNUAL 2019

Thursday 1 November
- *Doctor Who: The Official Annual 2019* BBC Children’s Books £7.99
- *The Secret in Vault 13* by David Solomons, BBC Books £6.99

DOCTOR WHO
THE SECRET IN VAULT 13
DAVID SOLOMONS

Tuesday 6 November
- *Dr. Thirteenth* by Adam Hargreaves BBC Children’s Books £4.99

DR. THIRTEENTH

Thursday 8 November
- *Molten Heart* by Una McCormack BBC Books £7.99

Thursday 22 November
- *Combat Magicks* by Steve Cole BBC Books £7.99

AUDIOS

NOVEMBER RELEASES

DOCTOR WHO
THE SEVENTH DOCTOR

- *The Seventh Doctor New Adventures: Volume One* by Andy Lane, Steve Jordan, Alan Flanagan, Tim Foley Big Finish £23 (CD), £20 (download)
- *Warlock’s Cross* [Seventh Doctor] by Steve Lyons, Big Finish £14.99 (CD), £12.99 (download)
- *Entanglement* [First Doctor] by Robert Khan and Tom Salinsky Big Finish £14.99 (CD), £10.99 (download)
- *UNIT: Revisitations* by Chris Chapman, David K Barnes, Roy Gill Big Finish £23 (CD), £20 (download)
- *The Mistpuddle Murders* by Simon A Forward Big Finish £2.99 (download)

Thursday 25 October
- *The Good Doctor* [Thirteenth Doctor] by Juno Dawson, BBC Audio £22.50 (CD)

Thursday 8 November
- *Molten Heart* [Thirteenth Doctor] by Una McCormack, BBC Audio £22.50 (CD)

Thursday 22 November
- *Combat Magicks* [Thirteenth Doctor] by Steve Cole, BBC Audio £22.50 (CD)

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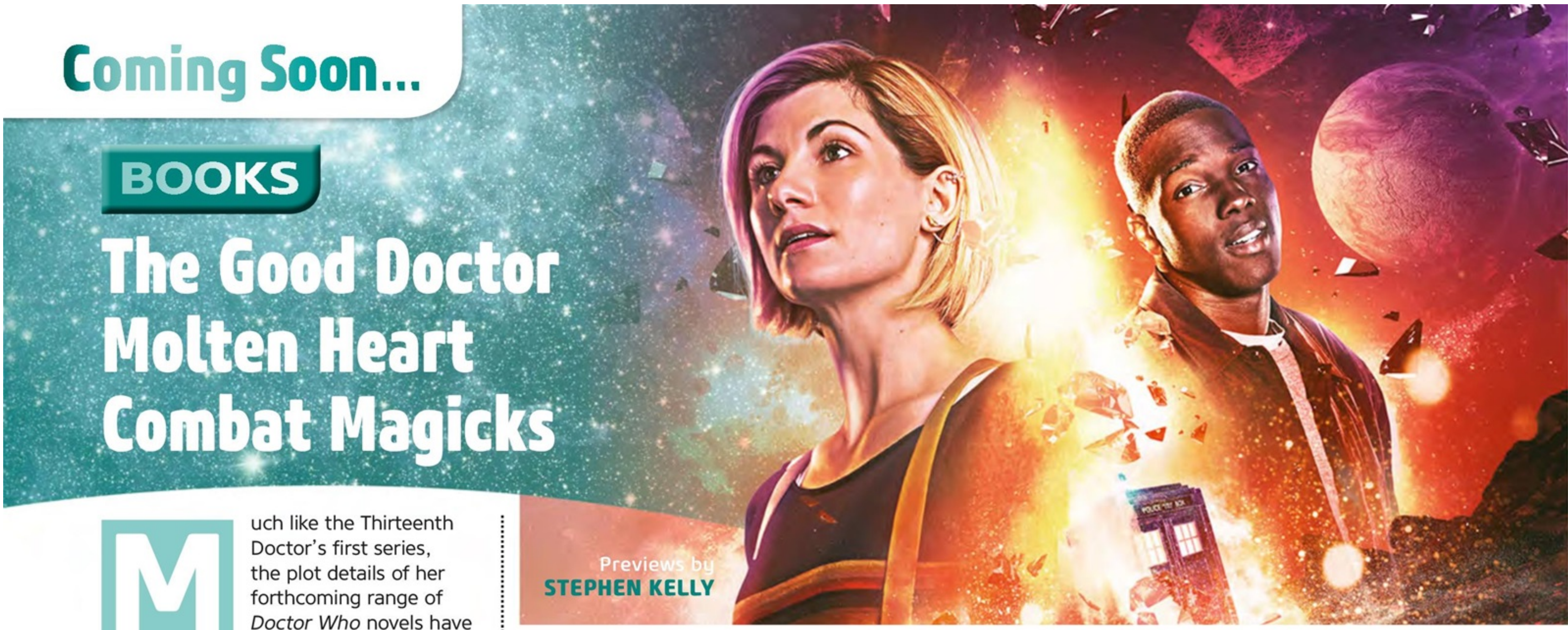
BOOKS

The Good Doctor
Molten Heart
Combat Magicks

Previews by
STEPHEN KELLY



Above: A detail of Lee Binding's cover art for *Molten Heart*, featuring the Doctor (Jodie Whittaker) and Ryan (Tosin Cole).

Much like the Thirteenth Doctor's first series, the plot details of her forthcoming range of *Doctor Who* novels have been kept firmly under wraps. But that doesn't mean that their authors – Juno Dawson, Una McCormack and Steve Cole – are not allowed to tease.

For instance Juno Dawson, who's best known for young adult novels like *Margot & Me* and her extensive writing on LGBTQ issues, describes *The Good Doctor* as being "set on an alien planet and dealing with some really big philosophical stuff. I suppose it's about the difference between faith and religion and the dangers of absolute certainty. The spark was time travel. I wanted to explore the consequences of the Doctor's visits and what her legacy might be to some of the civilisations she's saved: what if she became a religion?"

The Molten Heart, meanwhile, is inspired by CS Lewis' *The Chronicles of Narnia* series and is written by a veteran of *Doctor Who* fiction, Una McCormack. "The story takes place over quite a large area, and with a new and quite big TARDIS crew, so I went for an early Hartnell-ish feel," says Una. "Getting to know the crew, getting the hang of travel. I wanted quite a magical and special feel to the world that they visit."

Combat Magicks is written by Steve Cole, the acting range consultant for BBC Books' *Doctor Who* novels. This is the historical entry – an epic set in Gaul in AD 451, just as Attila the Hun prepares to challenge the forces of Rome on the Catalaunian Fields.

"It's the sort of story that you could only do on TV if *Doctor Who* had a feature-film budget and a year in which to make it," he says. "I wanted to do a big historical adventure that would give all four of the TARDIS team lots to do while pitting them against cunning alien creatures. I think the dying days of the Roman Empire in the west are a fascinating time, with lots of migrant nations, displaced peoples and conflict; the issues that dominate our headlines are in no way new."

The three books were commissioned by Steve when the Thirteenth Doctor and her companions were still in the early planning stages, meaning the authors faced the challenge of fleshing out characters they hadn't yet met.

"At the time there was no real information available on the new series," says Steve. "We had a character crib sheet, some script extracts from episode one and were shown some images. The characters are so well defined though, they come alive in your mind even without you having seen them."

"From what little we saw and read, it was clear that we were dealing with a joyful, exuberant, energetic Doctor," Juno points out. "I did watch a ton of [ITV game show] *The Chase* to capture Bradley Walsh's Graham. Other than that, I remember I once saw Toby Whithouse in conversation and he described writing for Amy Pond before Karen Gillan had been on screen. He said the Doctor's friends always run towards danger, not away from it, and that really stuck when writing Ryan and Yaz."

As for the Doctor now being a woman, Juno echoes the thoughts of the other authors by saying that, for all the fuss made in the run-up to Whittaker's first series, it's interesting how little difference it makes in actually writing the character. "I've been waiting 30 years to write the Doctor regardless of who was playing the role," she says. "I think I'd have adapted my style to suit one of the grumpier Doctors, but I suspect I'd have written for David Tennant or Matt Smith in precisely the way I wrote for Whittaker."

"I wrote the Doctor," adds Una simply. "We *all* know what the Doctor is like!"

> **As for the Doctor now being a woman, it's interesting how little difference it makes in writing the character.**

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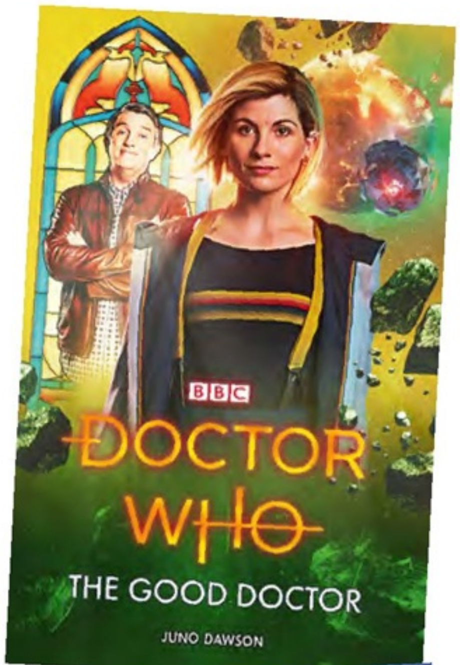
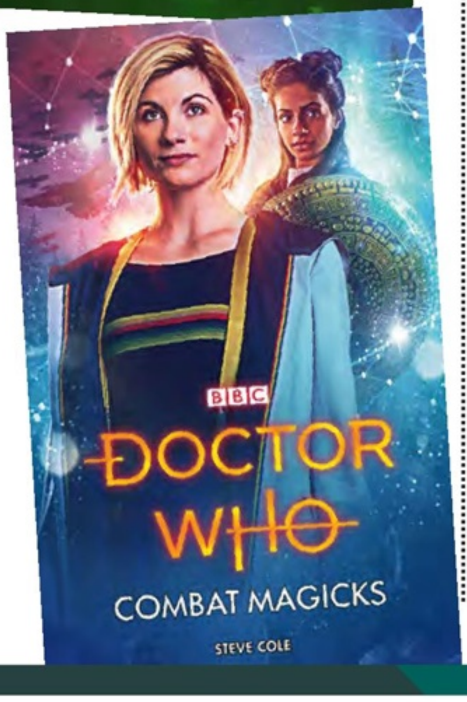
THE GOOD DOCTOR
RELEASED: 25 October
Written by: **JUNO DAWSON**

MOLTEN HEART
RELEASED: 8 November
Written by: **UNA McCORMACK**

COMBAT MAGICKS
RELEASED: 22 November
Written by: **STEVE COLE**





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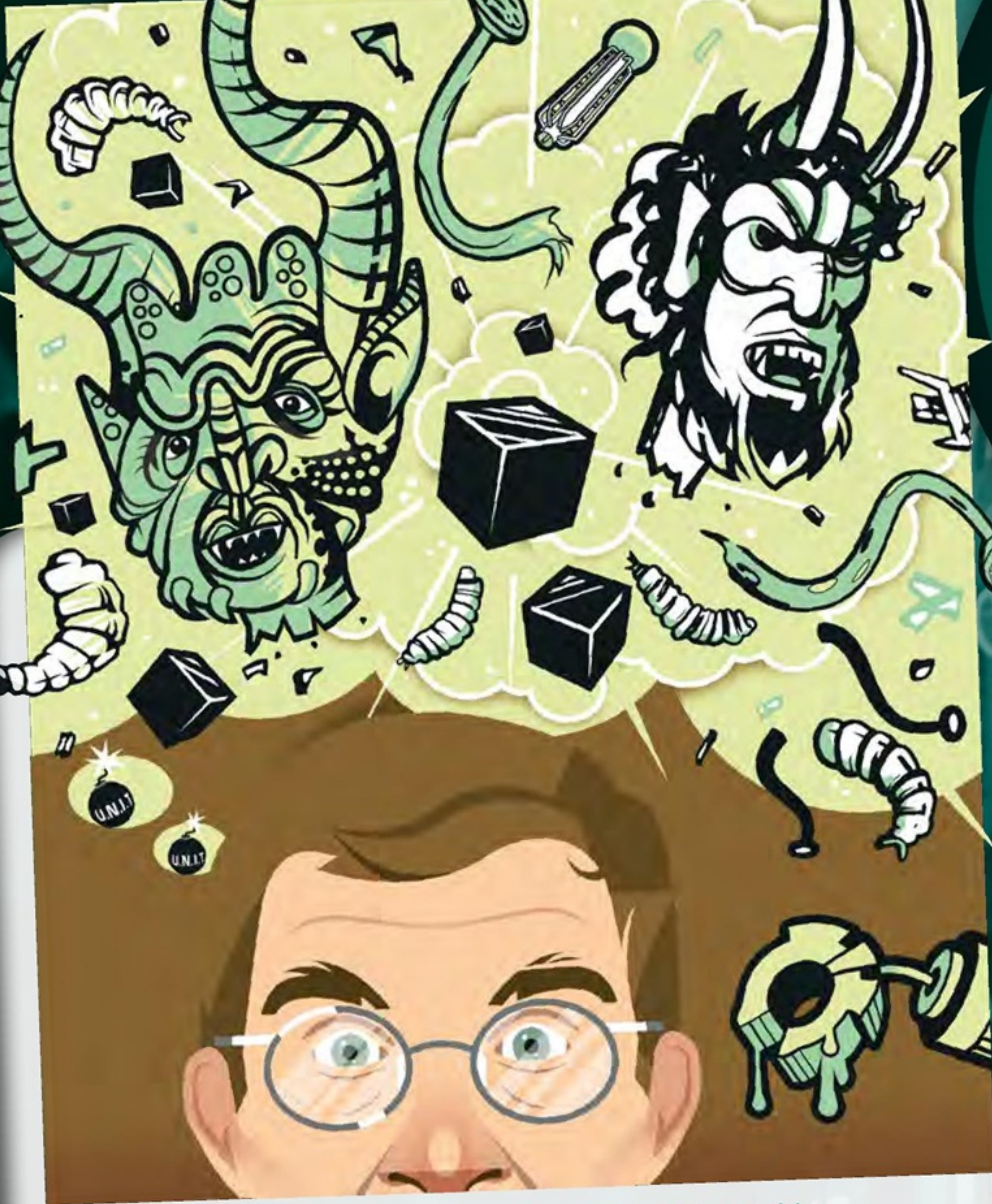
THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#13: Dr Malcolm Taylor

Planet of the Dead (2009)



Hello there! Dr Malcolm Taylor here!

You may remember me from *Operation Gladwell* aka *The London Bus Incident* aka *Attack of the Death Rays* (my own title). Well, they've only gone and given me my own page in the UNIT newsletter! So I thought I'd take a look through all the UNIT files down at Devesham and share some of my favourites with you. A Malcolm's Most Marvellous, if you like!

The Attack of the Cubes!

What was that all about? Millions of little cubes appearing across the planet overnight. I tell you, everybody was in a right flummox. Turns out it was all part of a dastardly scheme to get people to take the cubes into their homes so they could induce heart attacks in a third of the world's population. I'm told the Doctor saved the day by getting the cubes to restart everybody's hearts before blowing up their spaceship. What a man!

The Giant Maggots

Ooh, they still talk about this one down Cardiff way. Dirty great maggots there were, up on this slag heap, wriggling all over the place like... well, I was gonna say worms but maggots would be more precise. Anyway, they were all being created by this villainous computer called BOSS. It wanted to take over the world but we defeated it by blowing it up.

The Giant Vegetable

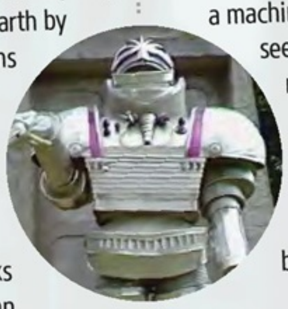
Speaking of giant things, who can forget the time when that bloomin' great thing like a turnip with tentacles went on the rampage at millionaire Harrison Chase's country house. I've only seen the photos but let me tell you I bet everyone was scared witless! Terrifying it was! Talk about obscene vegetable matter! Fortunately, UNIT was brought in to save the day and we defeated the great turnip-tentacle thing by blowing it up.

The Giant Demon

This one was down in the country somewhere, a little village called Devil's End. Turns out in the cave under the church there was this demon that could grow to an enormous size – bloomin' huge it was! We defeated it by blowing it up (more or less) in time for everyone to celebrate down the local. The men still talk about the Brigadier; now there was a man who wasted no time in getting the drinks in! He'd always be first at the bar, giving his order: "Five rounds rapid!"

The Giant Robot

Now, we all remember this one, don't we? Down at the National Institute for Advanced Scientific Research. What a bunch of scamps they were! They only wanted to blackmail the Earth by setting off nuclear weapons having gained access to the launch codes using an experimental robot! A robot that grew to an immense size and started trampling on tanks like they were Action Man toys! Now *admittedly* it wouldn't have grown to an immense size if the Brigadier hadn't shot it with the Disintegrator Gun, but you can't blame him, man, he wasn't to know that would happen! Anyway, in a surprising development, the Doctor defeated it by melting it down, not blowing it up. That's the thing about the Doc, always does the unexpected!



The Master and his Mind Machine

We all know about the Master, don't we? A right old villain he was! Well, there was this time he got a hold of a machine that made people see things, montages mostly, and he had this plan to try to take over the world by setting off some nuclear weapons but we defeated him by blowing him up.

The Normal-Sized Demon But Blue This Time

This demon was more normal-sized, but bright blue! Anyway, it wanted to take over the world, or set off some nuclear weapons – you'd be surprised how often that comes up – but we defeated it by blowing it up.

The Attack of the Daleks

Not quite sure what happened here. I know there were ghosts or something at Alderley House, and then it came under attack from these Daleks and guerrillas, or possibly gorillas, I can't make out the handwriting. Anyway, we defeated them by letting them get inside the house and blowing it up.

The Attack of the Cybermen

I'm running out of room here. There were these Cybermen all over London, they had this radio transmitter in this factory, that was the main thing, and we defeated them by blowing it up.

The Attack of the Sontarans

We didn't just blow them up, we blew up the whole sky! Bloomin' magnificent, it was!

The Missing Mansion Mystery

For a second there we thought we'd accidentally blown up UNIT HQ as it completely disappeared but then it turned up again a few minutes later. Apparently, it had been to Cromer and back! Well, it could've been worse! It could've been in Rhyl!

As told to Jonathan Morris

Next Issue...

"I think you can be feisty and also likeable."

MANDIP GILL INTERVIEW

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